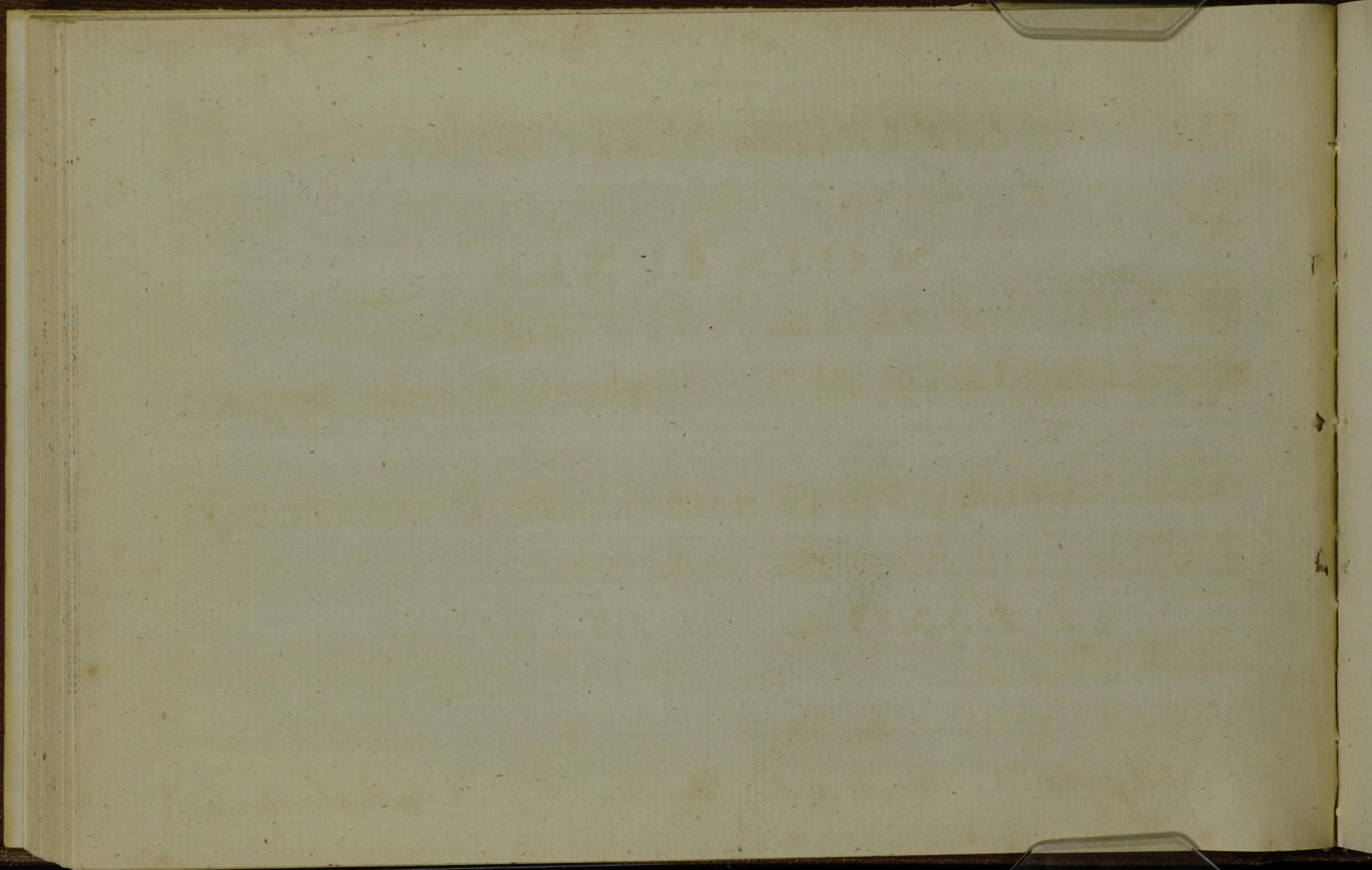


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An ESSAY on SCOTS MUSIC.

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A N

ESSAY on the SCOTS MUSIC.

AS most national Music, and in particular that of the Scots, originated with the BARDS, the present Essay may not improperly commence with some enquiry into the origin and employment of an order of men, once so famous both in Europe and other countries.

The Bards may be traced to Greece, (a) and as high as the time of Homer, (b) to whom (in a lax sense, at least) the character may be applied. They probably received their origin among some of the eastern nations, and might derive their office from that of the Hebrew prophets, whom they strongly resembled. (c)

During many ages, these were the chief cultivators of Poetry, Heraldry, and Music; particularly among the Celtæ, a great and powerful nation, which once flourished in the west of Europe. From these (whether immediately, or by the medium of Ireland, is of no consequence to our present enquiries) the Scots themselves originated; as did likewise their Music, their Poetry, and their Bards; these being spared, by general consent, on the introduction of Christianity, while the Druids, on whom they had been dependent, sunk with the superstitions and idolatries with which they were connected, (d)

In the Highlands, where the most ancient Scottish Music has been preserved, every Chief formerly maintained a Bard in his family, whose principal business was to celebrate, in Lyric strains, his patron's heroism, and the exploits of his ancestors. They generally expressed themselves with the ardour of enthusiasm, and often rose to the sublime.

(a) It is remarkable enough to merit an observation, that the inhabitants of Peru and Mexico, in South America, and even those of the Marian Islands, had among them an order of men similar to the Bards. Encyclop. Brit. (new edition) article *Bard*.

(b) Odyss. Book viii.

(c) See the Historical Essay prefixed to *Psalmodia Evangelica*, Vol. II. Page 9.

These Bards were not regarded with the contempt that modern times have bestowed upon their successors, but raised to the highest honours, and particularly employed in embassies of peace, their persons being esteemed sacred. "Caibar feared," says Offian, "to stretch forth his sword to the Bards, though his soul was dark."—"Loose the Bards," said his brother Cathmor, "they are the sons of other times. Their voice shall be heard in other ages, when the kings of Temora have failed." (e)

Another considerable part of their office was to celebrate their deceased patrons; and of such consequence were their elegiac compositions imagined to be to the departed ghosts, that those who were so unhappy as to die without this honourable attention were supposed to "wander in the thick mists before the reedy lake." (f)

In succeeding ages, these domestic Poets and Musicians very much declined both in character and respect. Among the various reasons which have been assigned for this event, one of the most considerable seems to have been the revival of literature; for "book learning," as an ingenious writer observes, "has ever proved fatal to unlettered poets." (g)

Although the Bag-pipe is now the favourite instrument of the Highlanders, it does not appear to have been always so. Giraldus Cambrensis (h) speaks of the Harp as used in this country, as well as in Ireland and Wales; and writers of superior credit and antiquity describe the Harp as the instrument of the most ancient Bards. (i) Offian also,

(d) Blair's Crit. Dissert. on Offian's Poems, Page 11.

(e) Offian's Poems, Vol. I. Page 263. (f) Blair's Dissert. Page 21.

(g) Dissertation on the Influence of Poetry and Music upon the Highlanders prefixed to M'Donald's Highland Airs.

(h) Topograph. Hibern. Lib. II. Cap. xi. (i) Diod Siculus, Amm. Marcellinus, &c.

if his testimony may be admitted, says, “ Beneath his own tree, at intervals, each Bard sat down with his Harp. They raised the song, and touched the string each to the Chief he loved.”^(k) The last performer on this instrument in the Hebrides was one *Morison or Dall*, who, in the close of the last century, acted as Bard to the Laird of M’Leod, of Dunvegan Castle ; and, like Demodocus of old, was blind.

To the Harp succeeded the Bagpipe ; which, though not of equal, is certainly of very high antiquity among the northern nations. It is not mentioned in *Ossian*, but it is supposed to be intended in some ancient northern songs by the appellation of the *Soeck Pipe*.^(l) This instrument, as the Harp had been before, was used to accompany the *Coronach*, or *Dirge*, in which, formerly, the deceased was wont to be addressed in broken extemporary verses, a practice not yet entirely disused among the Irish.

Many learned men have supposed a great part of the old Scottish Music, and even their Bards, derived *immediately* from Ireland ; and that king *James I.* of Scotland, who reigned in the 15th century, both introduced and naturalized them. - It is certain that he was a Poet and Musician, ^(m) particularly a Harper, and there is still extant an ancient Musical Treatise ascribed to him. An old writer calls him another *Orpheus*, who exceeded both the Highlanders and the Irish, the best Harpers of their time.⁽ⁿ⁾ *Buchanan* thought him more of a Musician than a king ought to be ; ^(o) and indeed it must be confessed that few princes who have endeavoured to distinguish themselves as practical Musicians, have been equally eminent as good kings. But his musical fame even reached to Italy ; for *Tassoni*, a celebrated writer of that country, mentions him as the inventor of a new species of plaintive melody.^(p)

James V. was another musical prince, and the reputed author of some songs still in being. One of them was composed, it is said, on occasion

(k) *Ossian’s Poems*, Vol. II. Page 112, 113.

(l) *Pennant’s Tour to the Hebrides*, Page 302.

(m) *Hawkins’s History of Music*, Vol. IV. Page 4.

(n) *Major de Gest. Scot. Lib. VI.*

(o) — “ Quam regem vel deceat, vel expediat, &c.” *Rer. Scot. Hist. Lib. X.* § 57.

(p) “ Ma trouò da se stessa una nuova, musica lamentevole, e mestra differente da tutti l’altro.” *Penfieri Diversi, Lib. X. Cap. 23.*

(q) No. XVIII. The Gaberlunzie Man; i.e. according to some, the man with a

wallet at his back ; and according to others, a beggar cloathed in rags and tatters, aluding to the character in which he was disguised. See *Callander’s Antient Scottish Poems*, Pages 17 and 79.

(r) *Orland. Fur. Cant. XIII.*

(s) *Hawkins’s Hist. IV. 1, &c.*

(t) See No. CXXXI, CXXXVI, in the following Collection.

(u) *Polybius*, vid. Dissertation où l’on fait voir, que les merveilleux effets, attribuez à la Musique des Anciens, &c. par M. *Burette*. *Mémoires de Litter. Tom. VII.*

Policy

Policy was not, however, the *only* motive to the cultivation of Music among rude nations. In the early ages, many of them tended flocks or herds; and their method of life admitting much leisure, they naturally sought to fill it up by amusements agreeable thereto, of which, Music and Poetry were the chief. This was remarkably the case of the Arcadians above-mentioned; and so partial were they to soft and pastoral strains, that even in war, like the Lacedemonians, and some others, they used no musical instruments but flutes.

Others, whose manners were less softened, were more addicted to hunting and petty wars, and this disposition would necessarily affect both their Poetry and Music; employing a different set of images in the former, and in the latter accents more wild and masculine.—These remarks are particularly applicable to the ancient Highlanders, who borrow most of their poetic images from the battle or the chace, (*w*) and their Poems are full of ideas of self-importance and ambition, the great incentives to war and rapine.

Self-complacent and ferocious as the ideas of a barbarian Chief may be, an uncivilized state is always attended with a certain degree of gloom and melancholy. Man was born for society and cannot be happy in solitude: add to this, that the hunter is not always successful; and few warriors are constantly victorious. These reflections, with the constant use of Music in funeral obsequies, will sufficiently account for the plaintive and melancholic tincture of a great proportion of ancient Music, which has an effect analogous to Music in the minor mode; though, strictly speaking, the present doctrine of modes and keys is entirely modern, and few very ancient airs can be thoroughly accommodated to it. In tunes apparently minor, the 7th was not sharped, even when sometimes the 6th was (*x*) and the air was permitted to modulate from key to key, (to speak in modern terms) with scarce any other law than that of the composer's ear. Sometimes a very short air appears to conclude in a different mode from what it begins in; (*y*)

(*w*) Influence of Poetry, &c. Page 8.

(*x*) See No. XXVI, XXXV, LXII, &c. in this Collection.

(*y*) See No. XX, XXI, XXX, &c.

(*z*) See No. XXXI, LXI, XCIV, &c.

and at others, concludes in the harmony of the 4th or 5th of the key, instead of that of the key itself. (*z*)

One of the most obvious peculiarities of Scottish Music is the affected omission of certain notes in the scale, particularly the 4th and 7th, (*a*) and almost any other interval. This has been accounted for from the supposed contractedness of antient instruments; it seems, however, too great a beauty to ascribe to such a cause; and it is singular enough that the same peculiarity is not only to be observed in some Irish airs, but even in the Chinese Music; (*b*) and Dr. Burney has conjectured, from a curious passage in Plutarch's Dialogues, that this was the *original* enharmonic scale of the Greeks. (*c*)

No nation has ever applied Music to a greater variety of useful purposes than the Scots, particularly in the Highlands. The animation they receive from the bagpipe is notorious, and confirmed by a modern instance, little short of, and better authenticated, than the wonderful stories of the antient Music. At the battle of Quebec (1760) whilst the British troops were retreating in confusion, the General complained to a field officer of Fraser's Regiment of the bad behaviour of his corps: "Sir," answered he, with some warmth, "you did very wrong in forbidding the pipers to play this morning; nothing encourages Highlanders so much in a day of action; nay, even now, they would be of use." The experiment was tried, and immediately on hearing their national Music, they returned and formed with great alacrity in the rear. (*d*)

The modern Highlanders (as the Greeks of old) accompany almost every kind of work with Music. The songs used in the Hebrides, and on the western coasts, are called *Luinigs*; they are generally very short and plaintive. "They are sung by the women, not only at their diversions, but during almost every kind of work, where more than one person is employed, as milking cows, watching the folds, fulling of cloth, grinding of grain with the *quern*, or hand-mill, hay-making,

(*a*) See No. XIX, XX, XXI, XXV, XXVI, XXX, XLIII, &c.

(*b*) Burney's Hist. Vol. I. P. 34, and 497.

(*c*) See the specimens in Du Halde's Hist. of China, Vol. III.

(*d*) Influence of Poetry, &c. Page 13.

" making, and cutting down corn. (e)." At Raafay, Dr Johnson found the women reaping (as is their custom while the men bind up their sheaves) and "the strokes of the sickle were timed by the motion of the harvest song, in which all their voices were united." (f) The men too have their *iorrums*, or songs for rowing, (g) to which they keep time with their oars, as the women likewise do when their operations admit of it. When the same airs are sung in the hours of relaxation, the time is marked by the motion of a napkin, which all the performers lay hold of. In singing, one person leads the band; but in a certain part of the tune he stops to take breath, while the rest strike in and complete the air, pronouncing to it a chorus of words and syllables, generally of no signification. (h)

They are likewise very fond of the Bagpipe to accompany their meals, and the visitant of an Highland chief is commonly entertained with some national airs while he sits at meat. (i)

There is something peculiar in the Music of the St Kildians, though their only musical instrument is one of the most contemptible in being, *viz.* the Jew's Harp. "The Muses of St Kilda are as simple as its inhabitants: At the conclusion of the fishing season, when the winter's store of this little commonwealth is safely deposited in a house, called *Tigh-a-bharra*, its whole members resort thither, as being the most spacious room in their dominions, and hold a solemn assembly. There they sing, with gratitude and joy, one of their best reel-air, to words importing: What more would we have? there is store of cuddies and sayth, of perich and allachan, (k) laid up for us in *Tigh a-bharra*." (l)

There is also a beautiful simplicity in the poetry of this island, of which the following specimen may not be unacceptable, it being the elegy of a young woman of St. Kilda, who had lost her husband by a fall from the rocks, an accident not unfrequent in catching the wild

(e) Influence of Poetry, &c. Page 10.

(f) Journey to the Western Islands, Page 139.

(g) See No. XXXIX. in the subsequent Collection.

(h) Influence of Poetry, &c. Page 10.

(i) Johnson's Journey, Page 297, &c.

(k) Kinds of fishes.

fowl of those parts: "In yonder soa (m) left I the youth whom I loved. But lately he skipped and bounded from rock to rock. Dexterous was he in making every instrument the farm required; diligent in bringing home my tender flocks. You went, O, my love! upon yon hanging cliff, but fear measured not thy steps. Thy foot only slipt—you fell never more to rise! Thy blood stained yon sloping rocks; thy brains lay scattered all around; all thy wounds gushed at once. Floating on the surface of the deep, the cruel waves tore thee asunder. Thy mother came, her grey hairs uncovered with the curch: (n) Thy sister came; we mourned together: Thy brother came, he lessened not the cry of Sorrow. Gloomy and sad we all beheld thee from afar. O thou that wast the seven-fold blessing of thy friends, the shiny l'on (o) of their support! Now alas! my share of the birds is heard screaming in the clouds; my share of the eggs is already seized on by the stronger party. In yonder soa left I the youth whom I loved" (p)

Among the Lowland Scots Tunes some of the most antient are No. II. VIII. XVIII. XLI. LVIII. LXXXV. in the following Collection. Of the former of these Sir J. Hawkins relates the following anecdote: Queen Mary, consort of William III. having a mind one afternoon to be entertained with music, sent for Mr. Gosling, a gentleman of her chapel; Mrs. Arabella Hunt, who had a fine voice; and Mr. H. Purcell: and after they had performed several compositions of the latter, her Majesty growing weary, asked Mrs. Hunt to sing the old Scots Ballad of "Cold and Raw," which she did, and accompanied herself upon the Lute, much to the mortification of Purcell, who sat at the harpsichord unemployed; and to let her Majesty know that he remembered it, he made the air of this tune the bass to a movement in his next Birth-day Ode. (q)

There is considerable difficulty in adjusting the more antient tunes.

Frequently

(l) Influence of Poetry, &c. Page 9.

(m) A small rocky Island near St. Kilda.

(n) A kerchief.

(o) A rope of raw hides—a very valuable article with these people.

(p) Influence of poetry, &c. Page 9.

(q) Gen. Hist. of Music. Vol. IV. p. 6.

Frequently among several copies, all written by the natives, no two were found perfectly alike; and it was not always easy to ascertain the most genuine. Some tunes, originally composed to the Harp, may have been considerably altered to suit the Bagpipe. Others have been dabbled with by modern Musicians, who have perhaps not always improved so much as they have altered them.

With regard to the performance of the following airs, it may not be impertinent to observe, that they will produce the best effect on those instruments most capable of expression, such are the Violin, German Flute, and Piano Forte. In the performance of most national Music, and in particular the Scottish, there are some peculiarities which can hardly be expressed in notes; nor must the time be too strictly adhered to, (r) since, in all probability, the original authors of the more antient airs, knew no more of our laws of time than of harmony. To relish the beauties of this kind of Music, it is necessary to enter into the spirit of it, and nothing can more contribute to this than the hearing it performed by the natives, who are generally enthusiastically attached

(r) Burney's Present State of Music in Germany, Vol. I. p. 254, and McDonald's Preface, p. 4.

to it. The little grace notes, however, which are mostly to be performed with rapidity, may be of service to assist a stranger. The Strathspeys, it should be remembered, must be played considerably slower than the other Reels.

It need hardly be added, that the basses are modern; many of them the composition of the first masters of the present age; and some of the airs, which never appeared with any kind of accompaniment before, were with difficulty made to submit to any; and often bid a total defiance to modern rules.

Should the present work meet with public encouragement, it is proposed to be succeeded by a familiar collection of *Irish*, and other national, airs; a work which, when complete, may not only entertain the lovers of Music, and gratify enquirers into the early state and history of that elegant art; but, from the analogy constantly to be observed between the original manners of a people and their native Music, afford useful hints to persons engaged in more serious and philosophic studies.

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I N D E X.

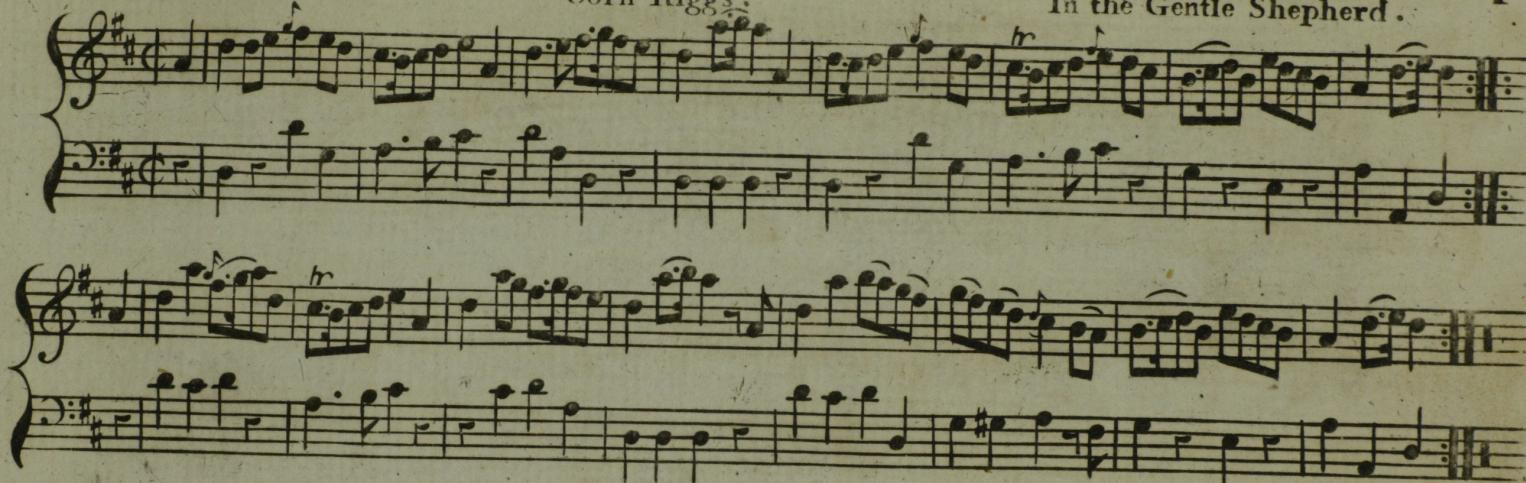
I N D E X.

Page	Page	Page	Page
A ND this is nae mine ain House 62	Go to the ew boughts, Marion 7	Miss Blair's Reel 12	Scornfu' Nancy 62
A phuirag ghaolach 71	Ha'd awa' Donald 37	Miss Campbell's Delight 34	Scots Bonnet 29
Auld Robin Gray 66	Ha'd the Lafs till I win at her 39	Miss Douglas's Reel 6	Sail-fishers Song 16
Auld Rob Morris 27	He hirpled till her 30	Miss Farquharson's Reel 33	Silken snooded Lassie 43
Because he was a bonny Lad 40	Hey, my Nanny 54	Miss Katie Hall's Reel 53	Sir Alex. Mac Donald's Reel 55
Berks of Endermay 67	Hey to Couper 60	Miss Murray's Reel 45	Sir J. Stewart's Strathspey 30
Beisfe Bell 61	Highland Airs 47, 53, 67	Miss Ramsey's Reel 9	Sir J. Whiteford's Strathspey 56
Bhier mi foraidh 10	Highland Reels 5, 14, 19	Miss Skinner's Reel 27	Sir Norman Mac Leod's Lament 25
Blink o'er the Burn 38	Hithil-uil-agus 11	Mrs. Menzie's Strathspey 12	Skye Dance 15
Bonny Broom 16	Hooly and fairly 35	Mrs. Ross's Reel 32	Soft May-Morn 49
Bonny Lafs of Fannhiven 26	Hopetbun Houfe 24	Muirland Willy 21	Soger Laddie 70
Braes of Balandin 25	I conn'a buckle too 52	My fair young Love 72	Song of Death 31
Braes of Yarrow 71	I ha'e laid a Herring in Sa't 39	Noch gur faoin 29	Sow's Tail 59
Cadgers of Cannongate 61	I have a Wife o' my ain 52	O bonny Lafs 55	Struagh nach eil bodiach 13
Caledonian Hunt 65	I'll gae na mair to your Town 6	Och is Och mar ata mi 17	St. Kilda Girl's Lament. 68
Cam'ron has got his Wife again 7	I made love to Kate 23	O dear Mither 18	St. Kilda Song and Dance 43, 56
Captain Mackintosh's Favourite 19	Jockey and Peggie 65	O'er the hills and far away 58	The Bonniest Lafs in a' the World 68
Captain Ross's Reel 20	Johnny cock up thy Beaver 44	Open the Door to thrae 33	The Bush aboon Traquar 44
Cold and raw 1	Kath'rine Oggie 35	Olfwald's Scots Measure 3	The Highlandman ki's dhis Mother 26
Come, sweet Lafs 41	Lady Hope's Reel 31	Over the Water to Charlie 37	The Lafs of Peattie's Mill 47
Corn Riggs 1	Lady Menzie's Reel 63	Parks of Kilburnie 8	The last Time I came o'er the Moor 66
Daft Robin 48	Lafs if I come near you 18	Peggy I mun lo'e thee 46	There's nae Luck about the House 2
De'el take the War 41	Lafs with the golden Hair 3	Peggie is a young Thing 14	The wae fu' Heart 36
Dunbarton's Drums 17	Lafs wi' the yellow Coattie 63	Peggie's Wedding 60	Thou art gone awa' from me 38
Duncan Davidson 69	Latha siubhail 24	Ploughman 26	Thro' the Wood, Laddie 42
Earl Douglas Lament 5	Lefslie's March 70	Polworth Green 13	Tulloch gorum 32
Earl of Loudon's Strathspey 9	Let's to the Ard 28	Posodh Peather 51	Tweed Side 45
Fir Tree 50	Lochaber 20	Rantan roaran Highlandman 36	Up and war 'em a' Willie 64
Flower of Edinburgh 21	Love is the Cause of my Mourning 69	Ranting Highlandman 40	Watfon's Scots Measure 64
Flowers of the Foret 22	Low lies the Mist on Mallavurich 11	Reel in the Gentle Shepherd 2	Whistle o'er the Leave o't 46
Fye let us aw' to the Bridal 54	Maggie Lawder 4	Rosline Castle 15	Willie was a wanton Wag 49
Fyket 28	Marieut nion Donail 59	Rothermurche's Rant 50	William and Margaret 57
Gaberlonzic Mon 10	Marquis of Tillibardine's Gigge 8	Ruffian's Rant 57	Wood and married and a' 58
Ghojd iad mo bhean 25	Mary Scott 48	Saw ye my Father 72	Yellow-hair'd Laddie 54

Nº I.

Corn Riggs.

In the Gentle Shepherd.

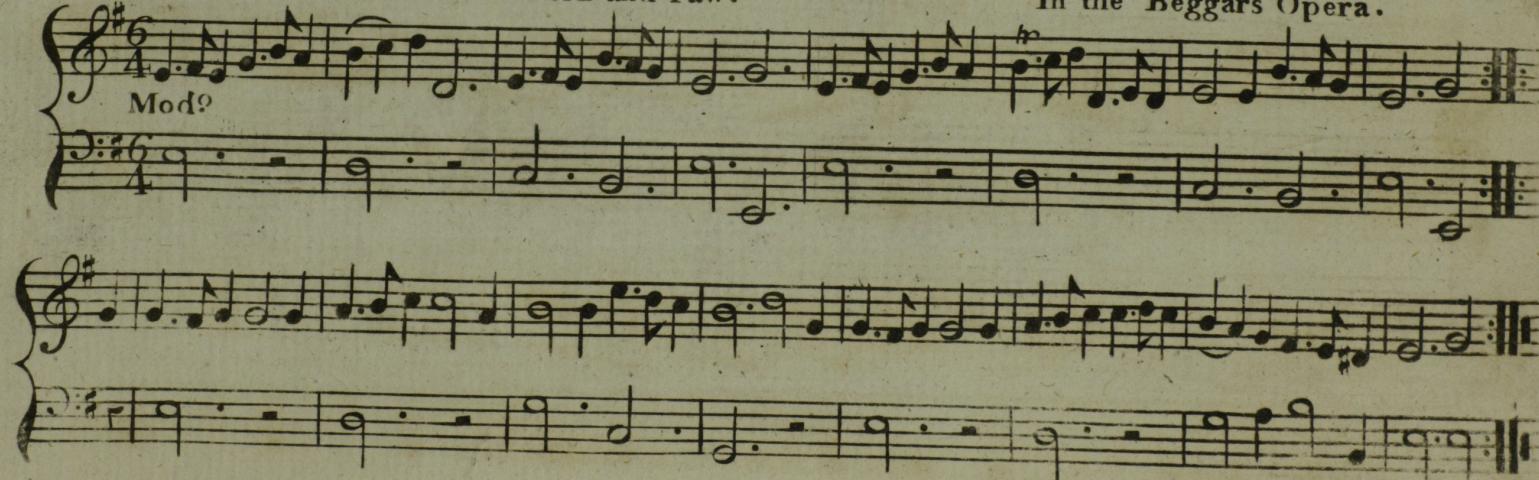


Nº II.

Cold and raw.

In the Beggars Opera.

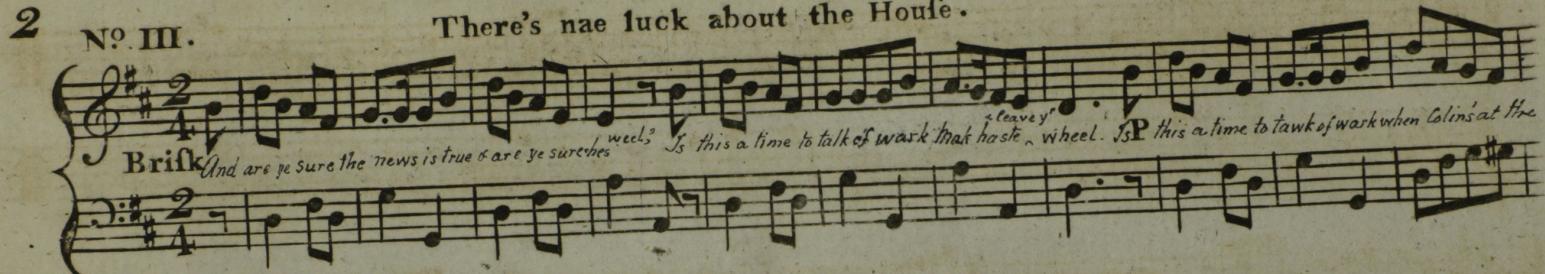
Mod?



2

N^o. III.

There's nae luck about the House.



For there's nae luck about the house
F There's nae luck at a'. There's little pleasure in the house when a man is a wa'

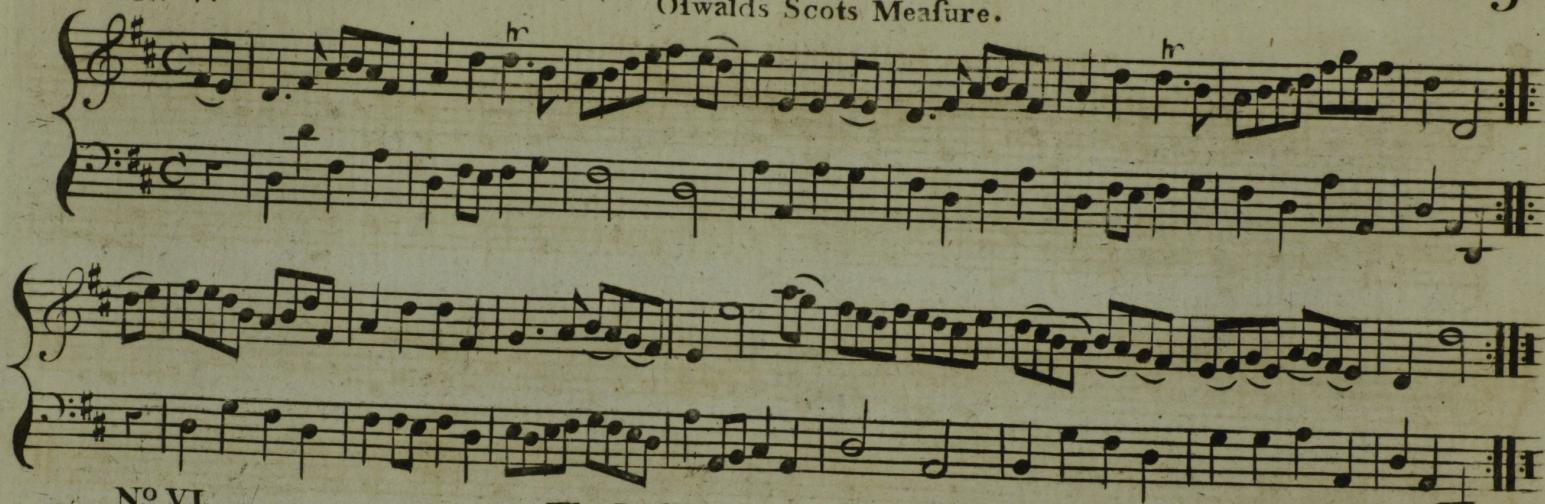
N^o. IV.

Reel.

In the Gentle Shepherd.

N^o V.

Oswald's Scots Measur.

N^o VI.

The Lass wi' the golden hair.



4

Nº VII.

Maggie Lawder.

In the Highland Reel.

quoth Meg,
uy! bags
y! drone
rder,
e Rob I've
d of thee
e upon the
len.
issies a'.
fard near
Heard of Rob
anter
aking
wiright
will blaw
chanter.

his bags
clew wi' speed,
t the drone he twisted
up a waffold
the green
awly c.
risk it.
one quothe
layup q.
bob'dg.
the ranter
worth my while to play indeed
n l hae sic'a dancer.

3
hae your
id y! part
th Meg,
cheeks are
he crimson
es name in
and play sae weel
e we lost Habby Simpson,

liv'd in Fife, baith maid's wife, Theso ten years & a quarter
we should come to Inster Fair Skeir ve Cor Maggie Lawder -

Oh wha wad na be in love, wi' bornie Maggie Lawder a pi-per met her gaun to fife & sheir'd what was't they ca'd her right

scornfully she answer'd him Be gone ye hallan-sha-ker, Jog on your gate ye bladder-skate My name is Maggie Lawder.

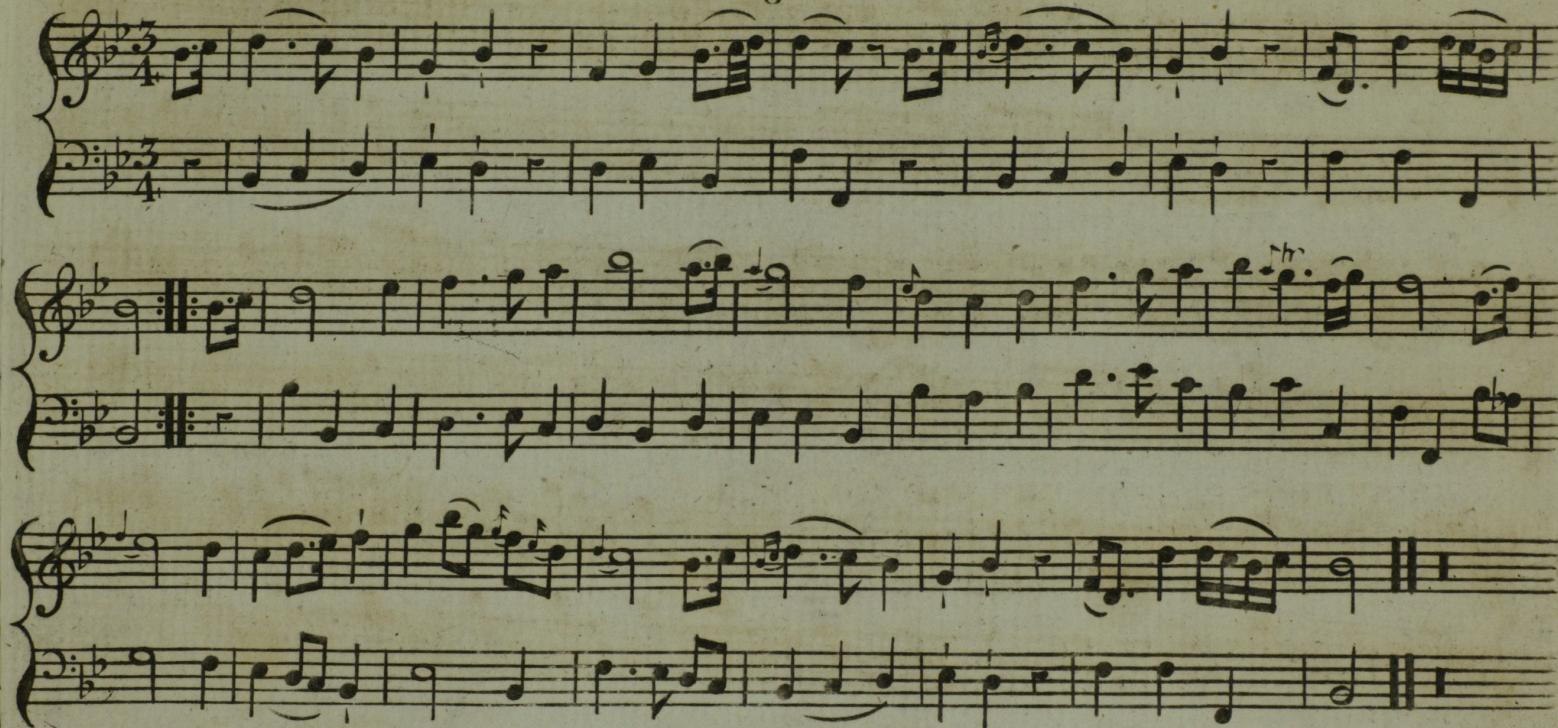
Maggie quothe & by my bags I'm fidging faint to see ye Sit down by me my bonny bird In troth I winna steer thee, For

I'm a piper to my trade My name is Rob the ranter The cassies loup as they were daft when I blow up my chanter.

N^o. VIII.

Earl Douglas's Lamentation.

In Mackbeth.

N^o. IX.

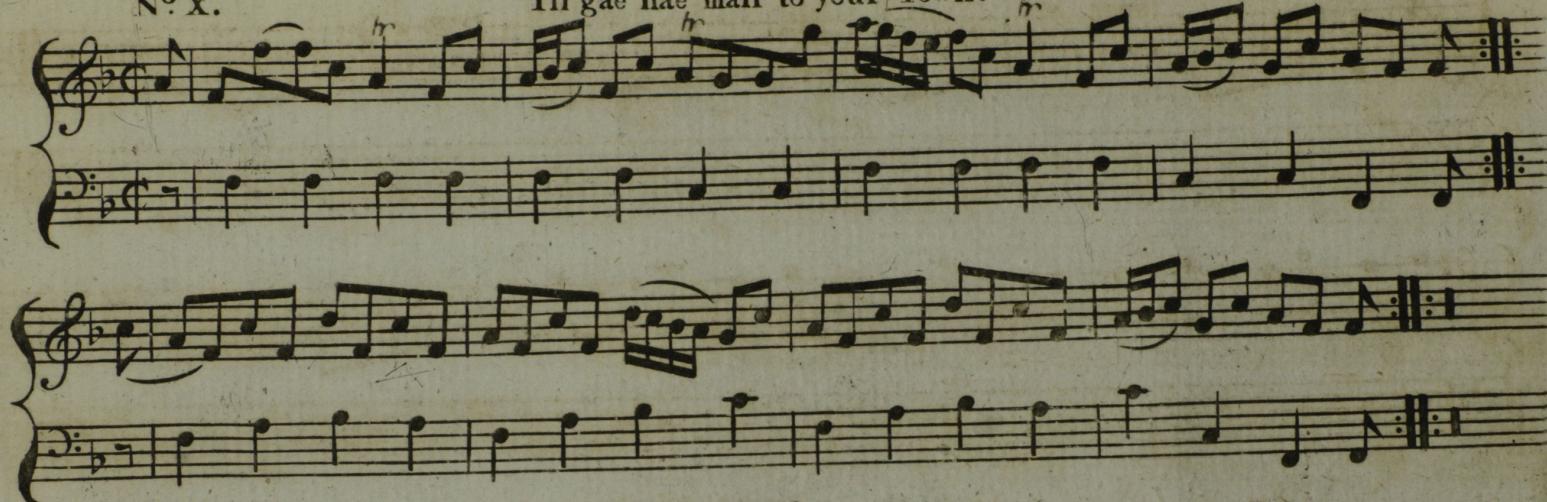
A Highland Reel.



6

N^o. X.

I'll gae nae mair to your Town.

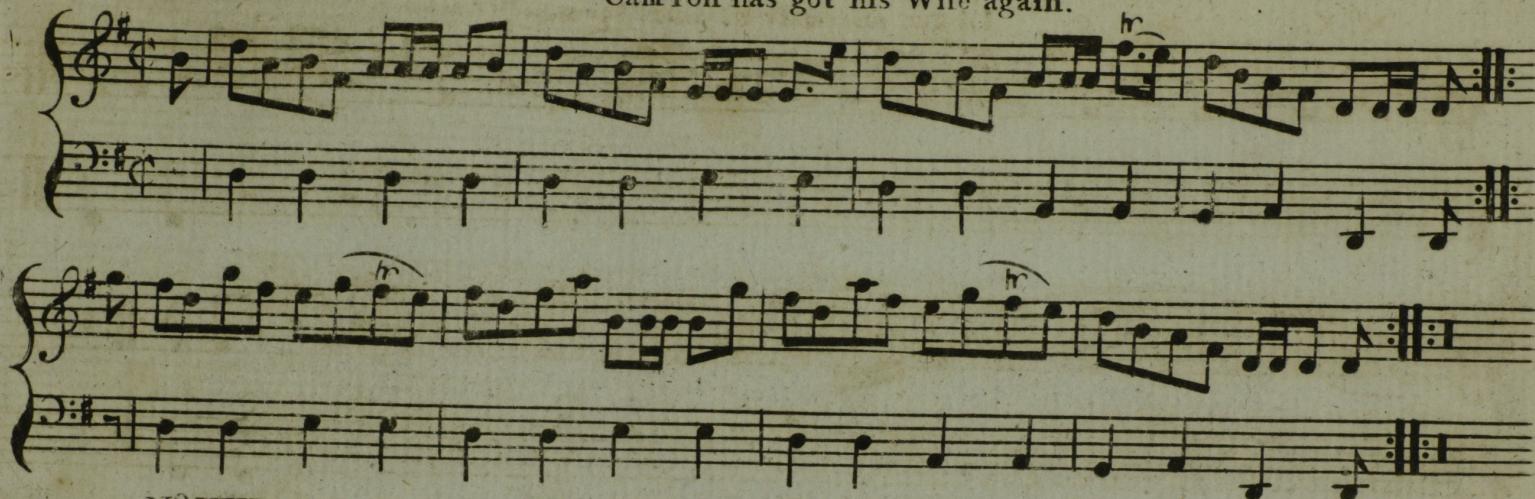
N^o. XI.

Miss Mary Douglas's Reel.



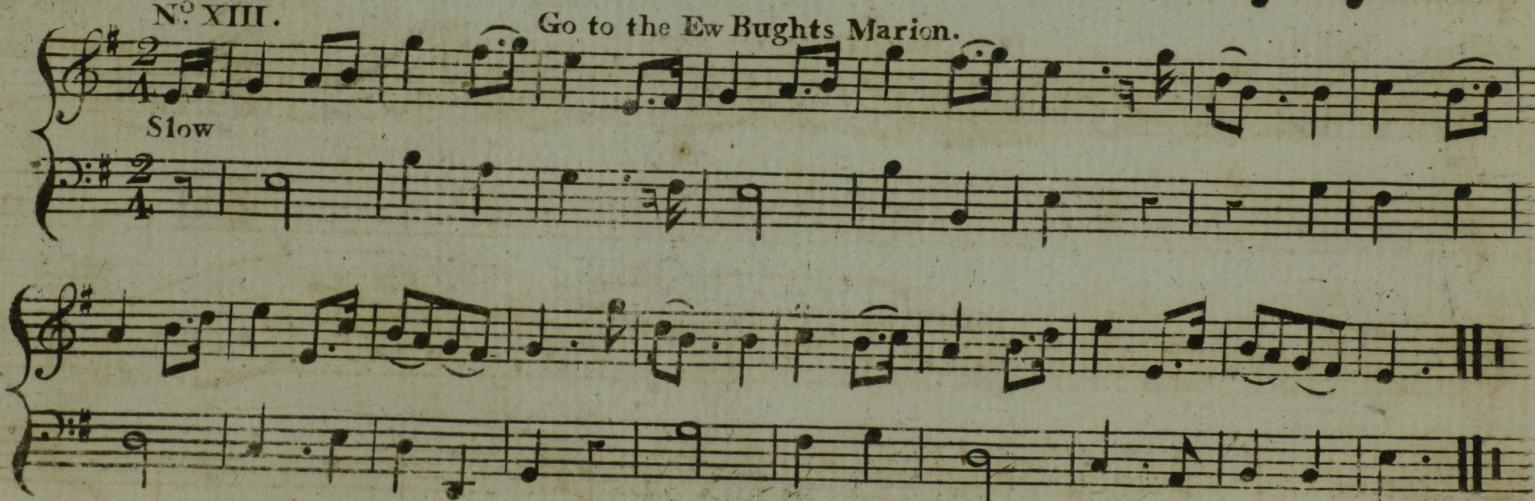
N^o. XIII.

Cam'ron has got his Wife again.

N^o. XIII.

Go to the Ew Bughts Marion.

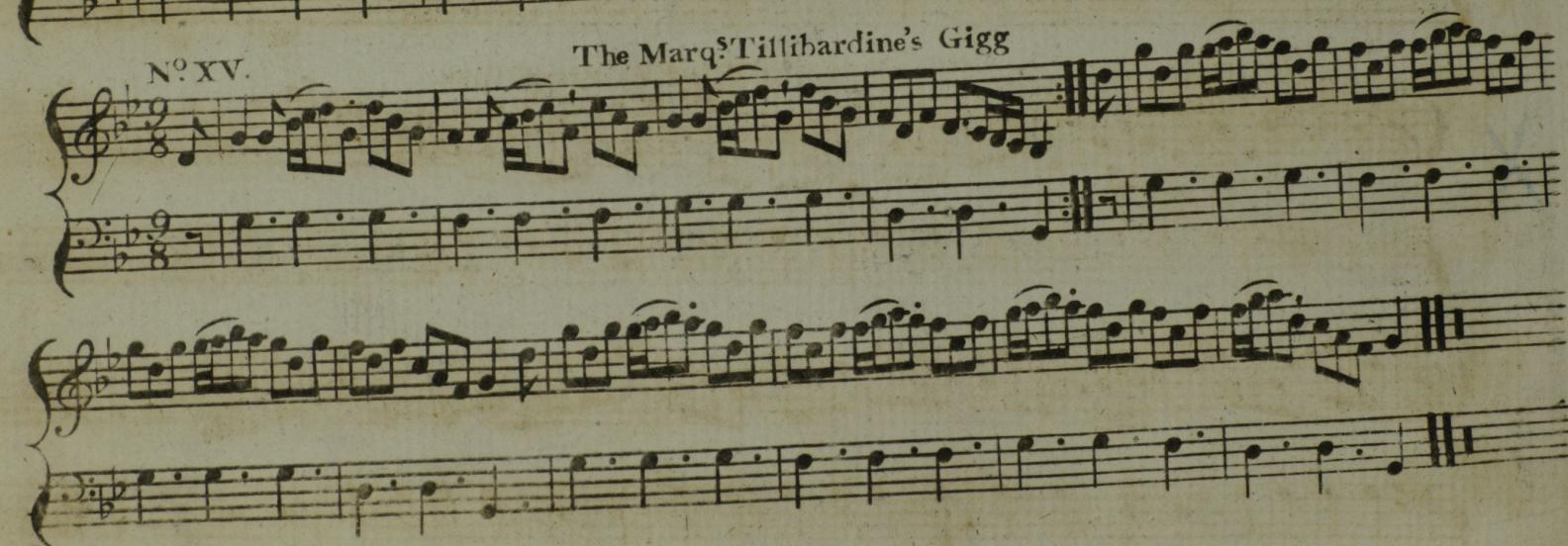
Slow



3

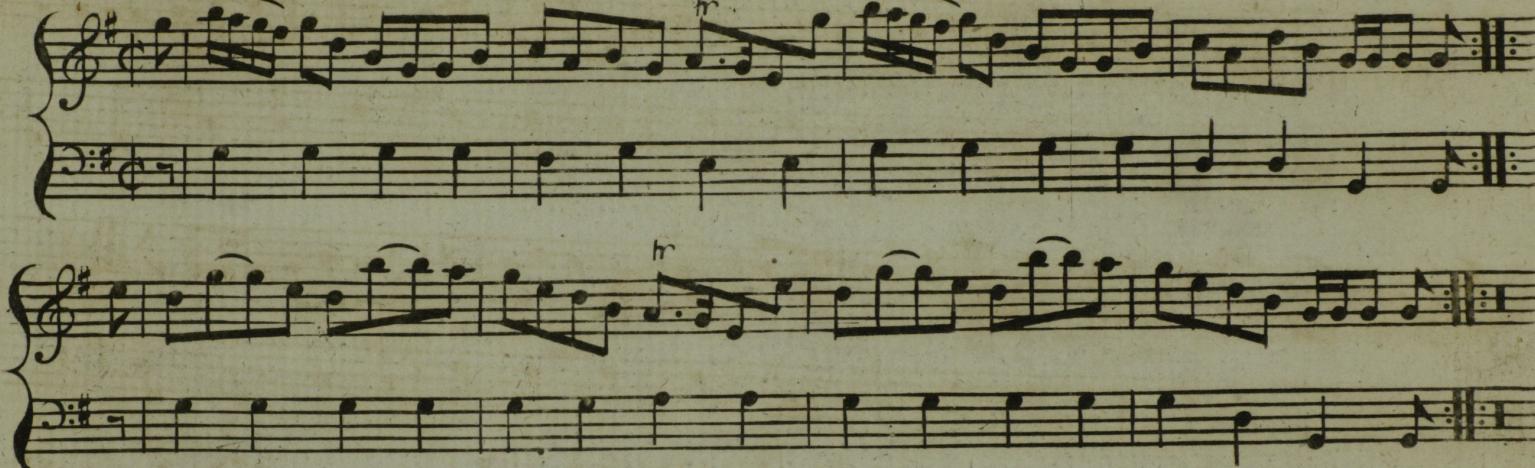
N^o. XIV.

The Parks of Kiburnie.

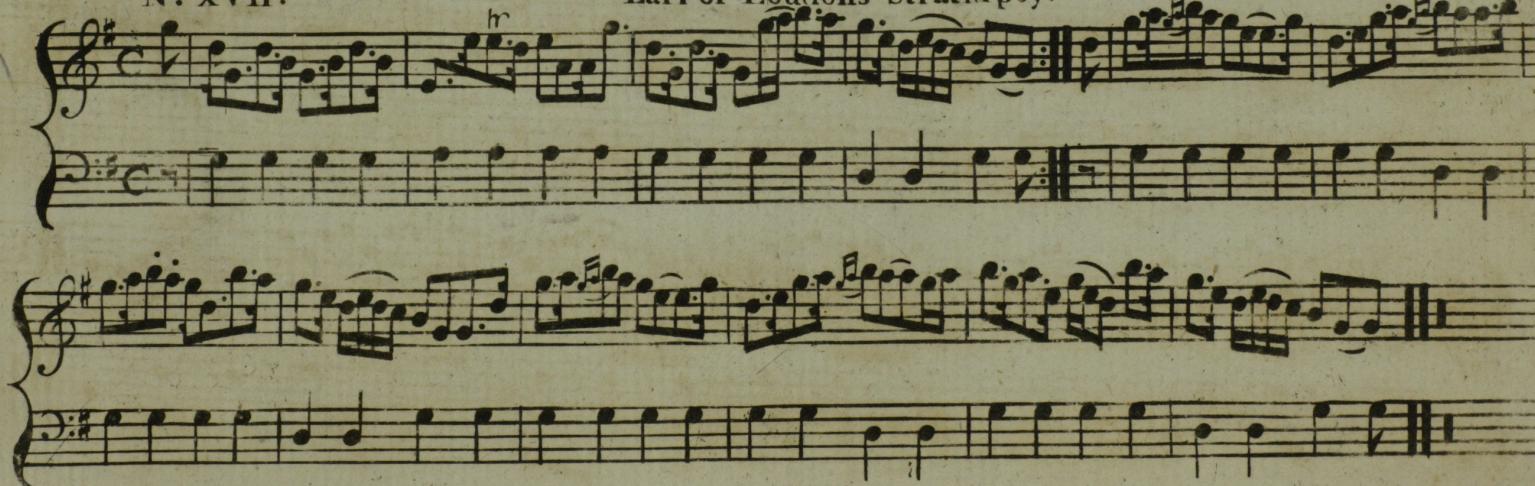
N^o. XV.The Marq^s Tillibardine's Gigg

N^o. XVI.

Mis: Ramsey's Reel.

N^o. XVII.

Earl of Loudon's Strathspey.



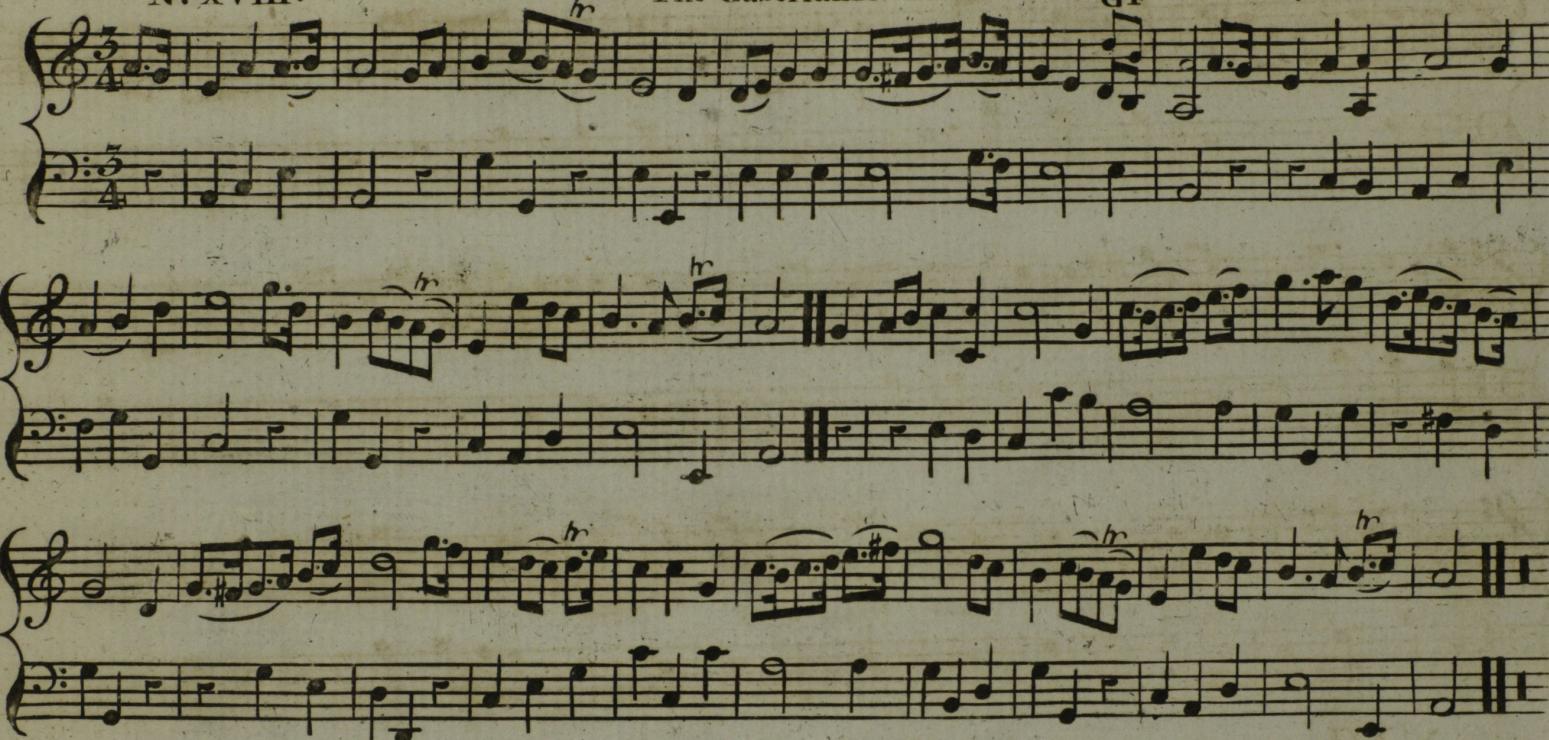
10

Nº XVIII.

The Gaberlunzie Mon.

G F

By K. James V.



Nº XIX.

Bheir mi, foraidh.

Highland Air.



Nº XX.

Hithil-uil-agus.

Skye Air.

Hymn-uril-agus.

Skye Air.

P

F

N^o. XXI.

Low lies the mist on Mallavurich.

Highland Air.

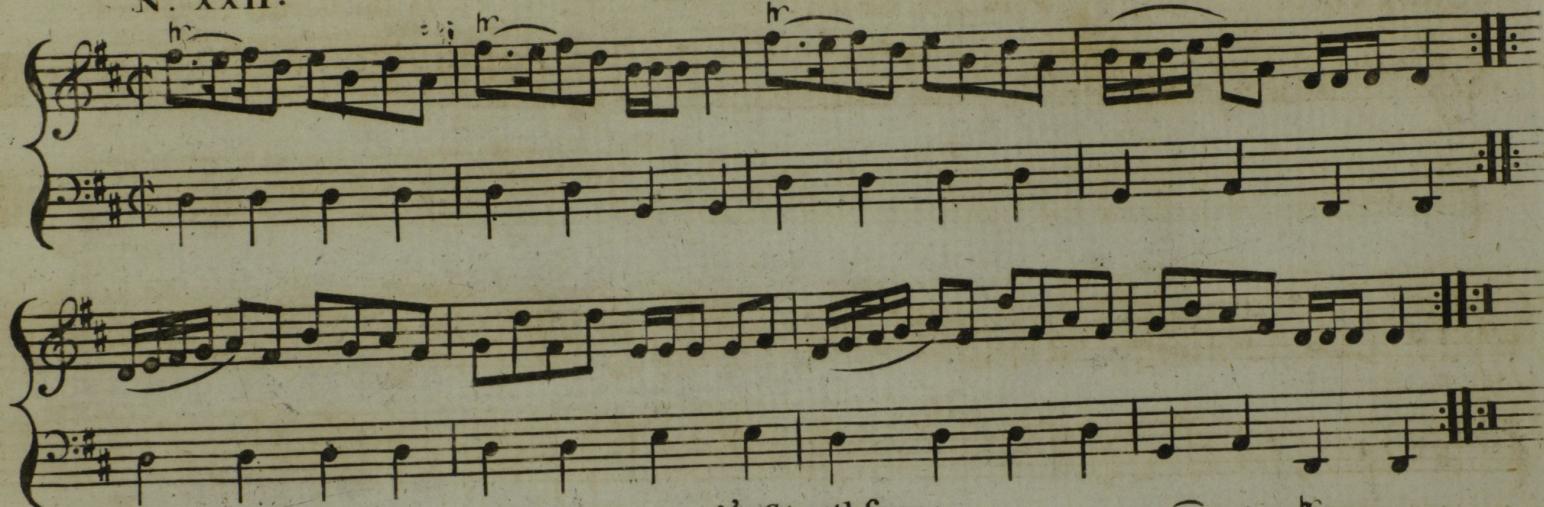
N. XXI. Low lies the mist on Mallavurich. Highland Air.

The image shows a handwritten musical score for two staves. The top staff is in common time (C) and G major, featuring a treble clef and a key signature of one sharp. It contains a single melodic line with various note heads and rests. The bottom staff is also in common time (C) and G major, featuring a bass clef and a key signature of one sharp. This staff has a more rhythmic pattern with eighth and sixteenth notes. The score is titled "N. XXI. Low lies the mist on Mallavurich. Highland Air." at the top right.

12

N^o. XXII.

Miss Blair's Reel.

N^o. XXIII.

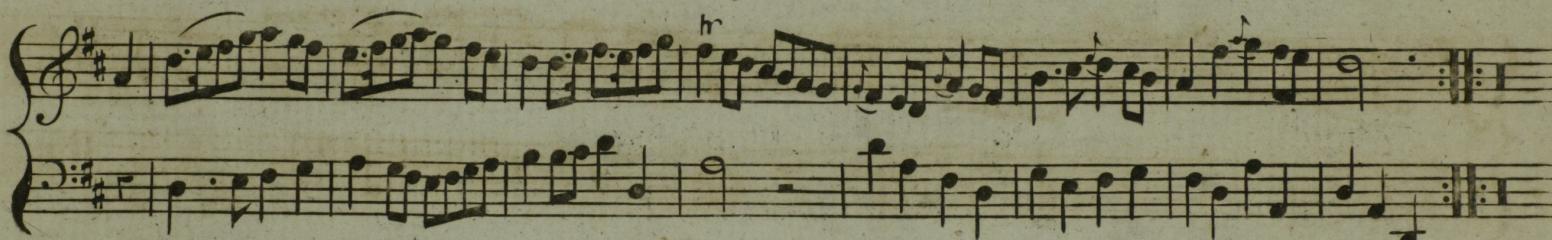
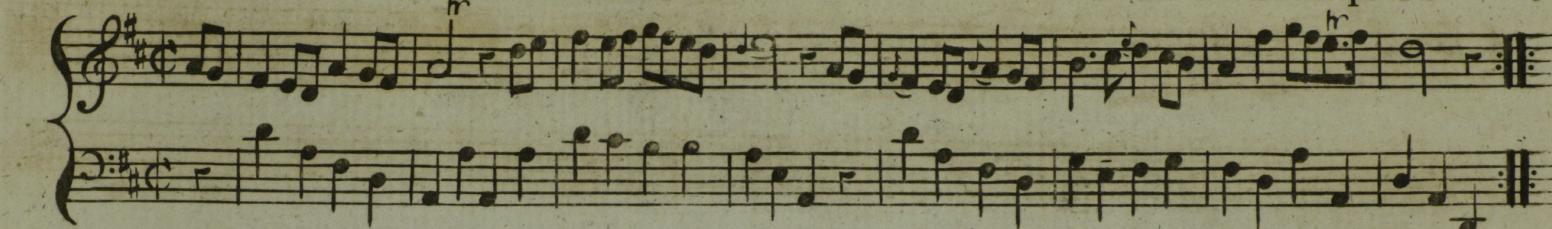
Mrs Menzies Strathspey.



Nº XXIV.

Polworth Green.

In the Gentle Shepherd.



Nº XXV.

Struagh nach'eil bodaich.

Highland Air.

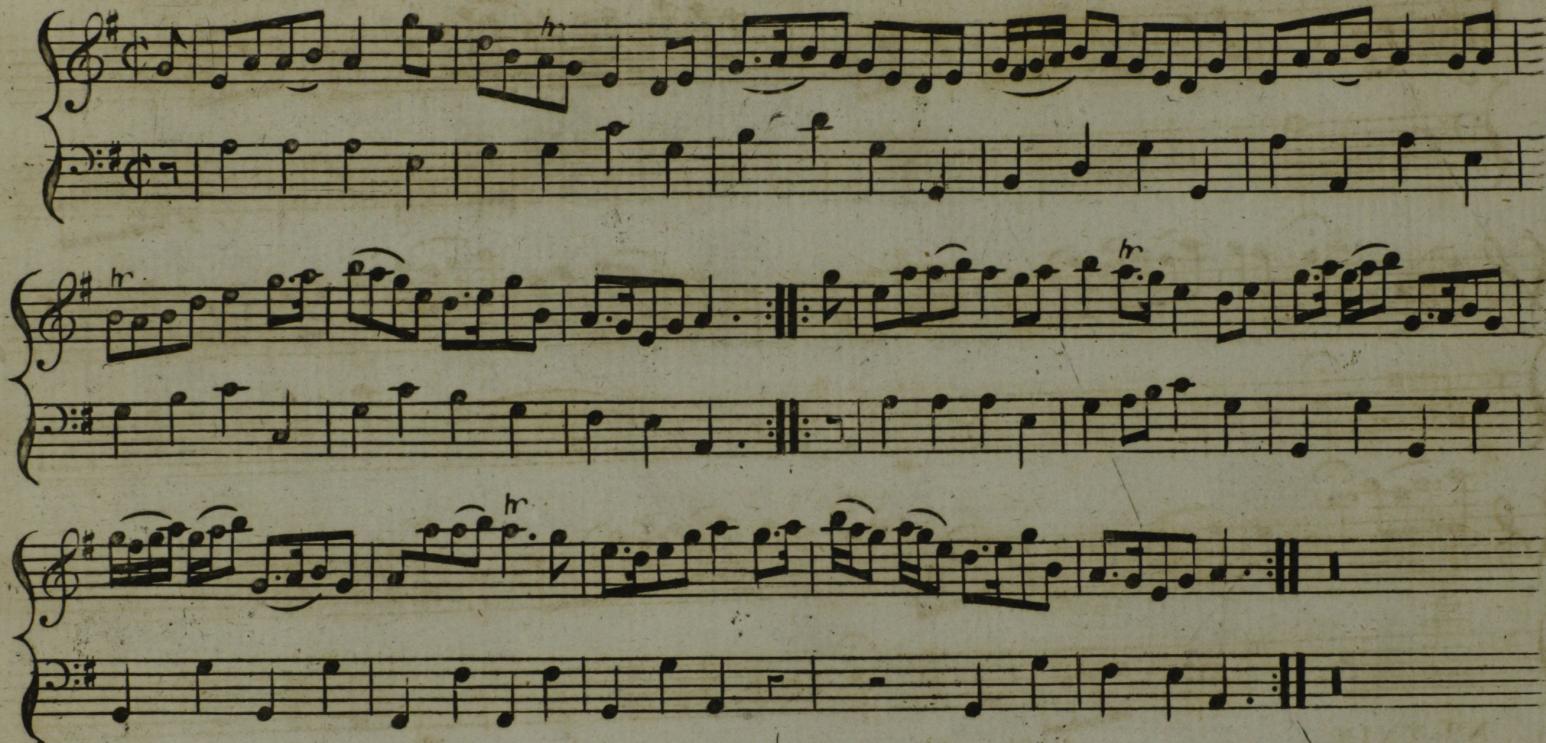


14

Nº XXVI.

Peggy is a young thing.

In the Gentle Shepherd.



Nº XXVII.

A Highland Reel.



Nº XXVIII.

Roslin Castle.

In the Highland Reel.

15

Musical score for two pieces. The first piece, 'Roslin Castle', is in common time (indicated by 'C') and consists of three staves of music. The second piece, 'In the Highland Reel', follows immediately after. The music is written in a traditional style with various note heads and stems.

Nº XXIX.

A Skye Dance.

Musical score for 'A Skye Dance'. It consists of two staves of music in common time (indicated by 'C'). The music features a mix of eighth and sixteenth notes, typical of a dance score.

16

N^o XXX.

The Seal-Fisher's Song.

A Highland Air.



F

N^o XXXI.

The Bonny Broom.

In the Beggars Opera.



Nº XXXII.

Dunbarton's Drums.



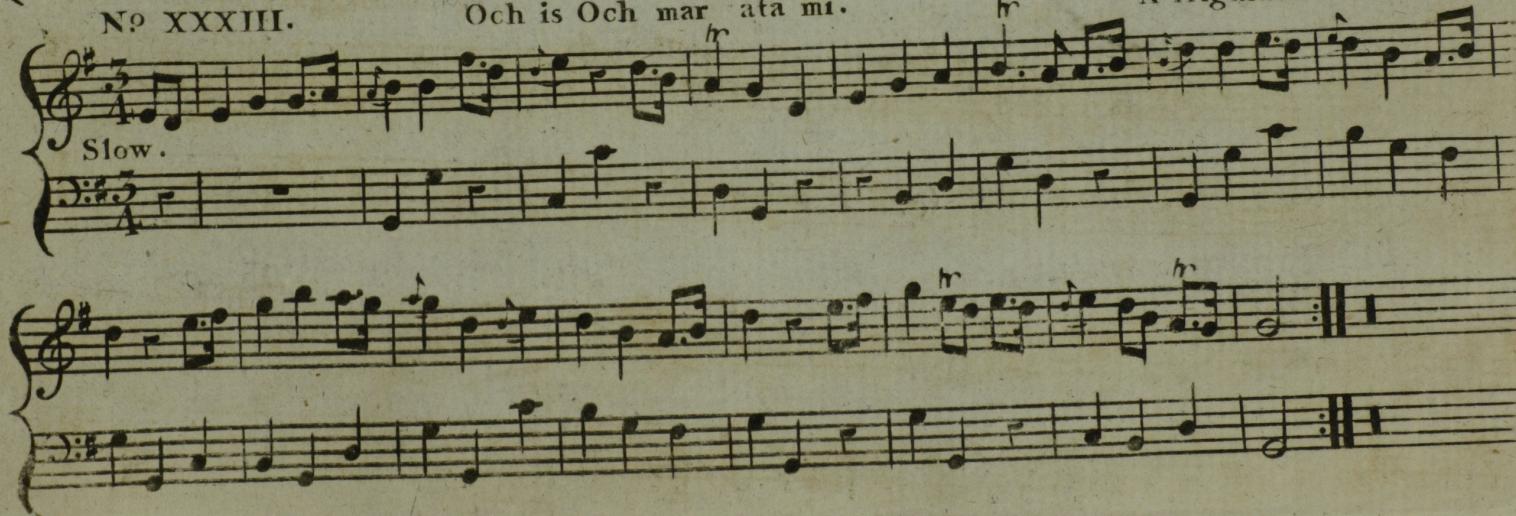
Opera.

Nº XXXIII.

Och is Och mar ata mi.

Slow.

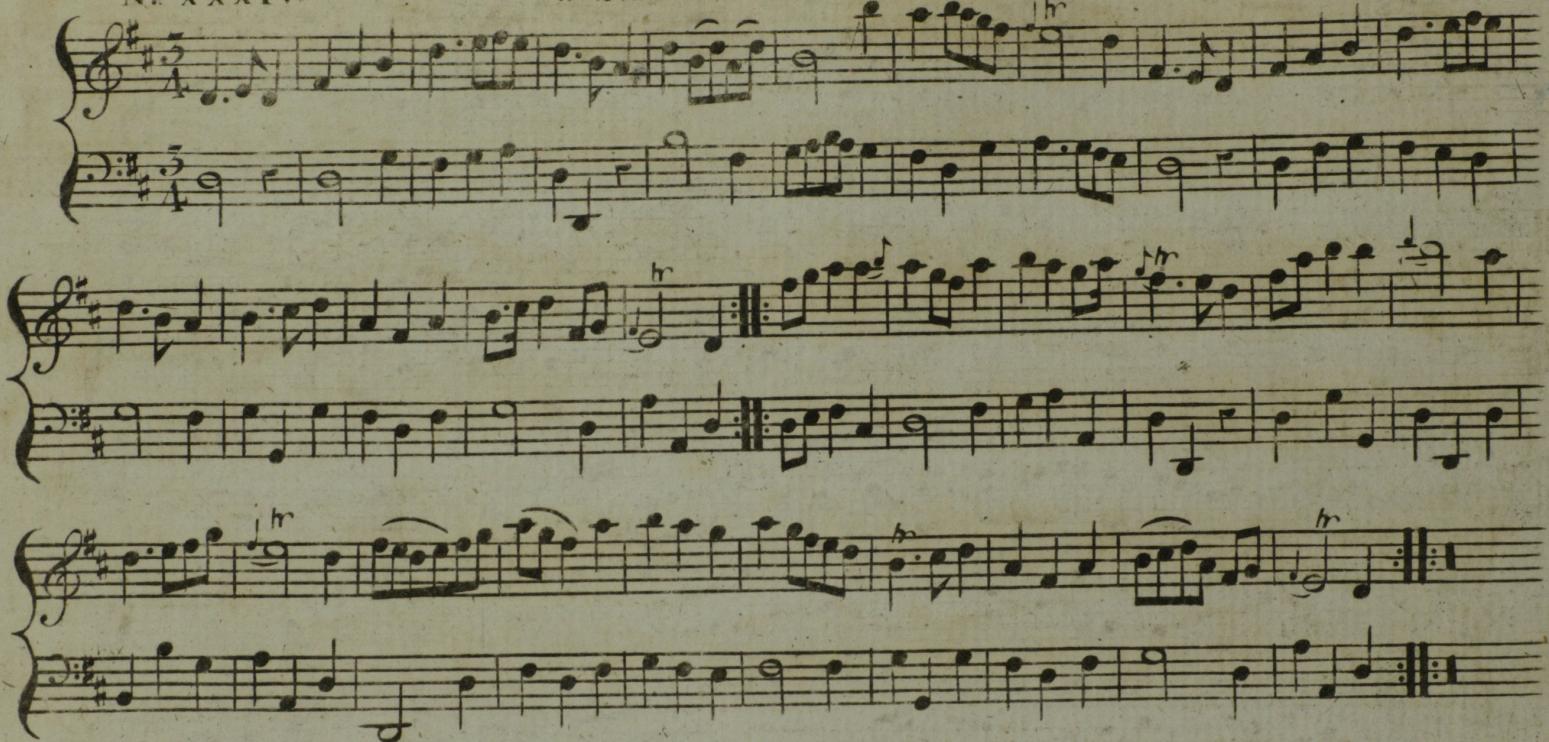
A Highland Air.



N^o XXXIV.

O dear Mither,

In the Gentle Shepherd.

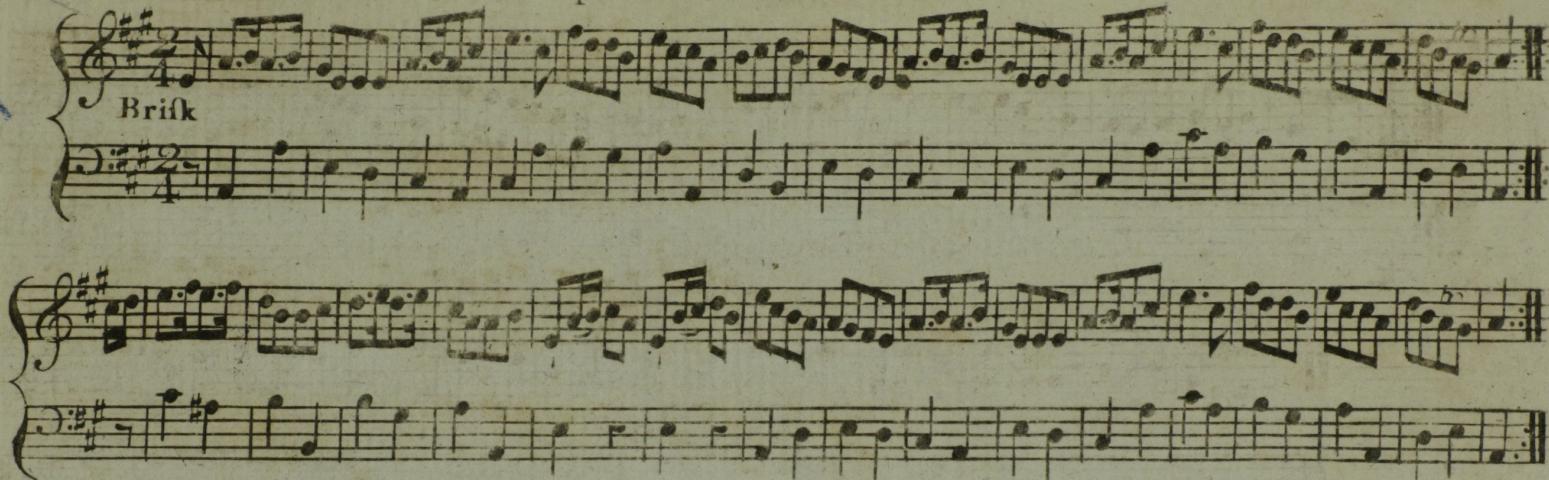
N^o XXXV.

Lass if I come near you.



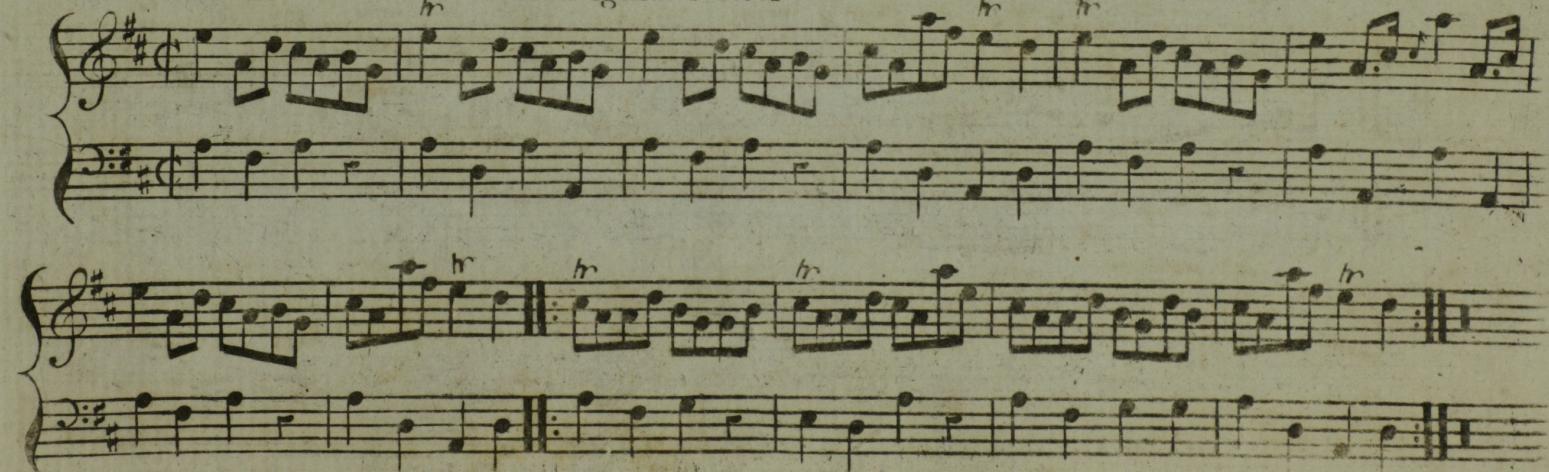
Nº XXXVI.

Capt. Macintosh's Favourite.

X
Brisk

Nº XXXVII.

A Highland Reel.



9
hurricanes rise &
rise every wind 20

'I ne'er make a tempest
be that in my mind;

udest of Thunder on

udest waves roar,

næthing like leaving

love on the shore;

leave thee behind me, my

art is sair pain'd,

use that's inglorious, no

ne can be gaund,

beauty & loves thereward of the brude,

I must deserve it before I can crave.

3

glory my Jeany.

in plead my excuse

honour commands

how can I refuse?

ut if I ne'er can have

rit for thee;

without thy favour

better not be.

then my Lass to win

or our a farne,

that I should luck

one gloriously hame

ring a heart to thee

th love running o'er

then I'll leave thee

Ochaber no more.

N^o XXXVIII.

Lochaber.

In Mackbeth.

The image shows two staves of handwritten musical notation. The top staff is for 'Lochaber.' It consists of three measures of music in common time, treble clef, and A major. The lyrics are: 'Fare-well to Loch-a-ber, and farewell my Jean, where heartsome we' thae I have mo-ry day been.' The bottom staff is for 'In Mackbeth.' It also consists of three measures of music in common time, treble clef, and A major. The lyrics are: 'These tears that I shed they are a' for my dear, and no for the dangers attend-ing on Weir - Tho' bore on rough seas to a far bloody shore, may be to re-turn to Loch-a-ber no more!' There are some handwritten markings above the staff, such as 'For Lochaber more' and 'more we'll may be re-turn to Loch- aber no more.'

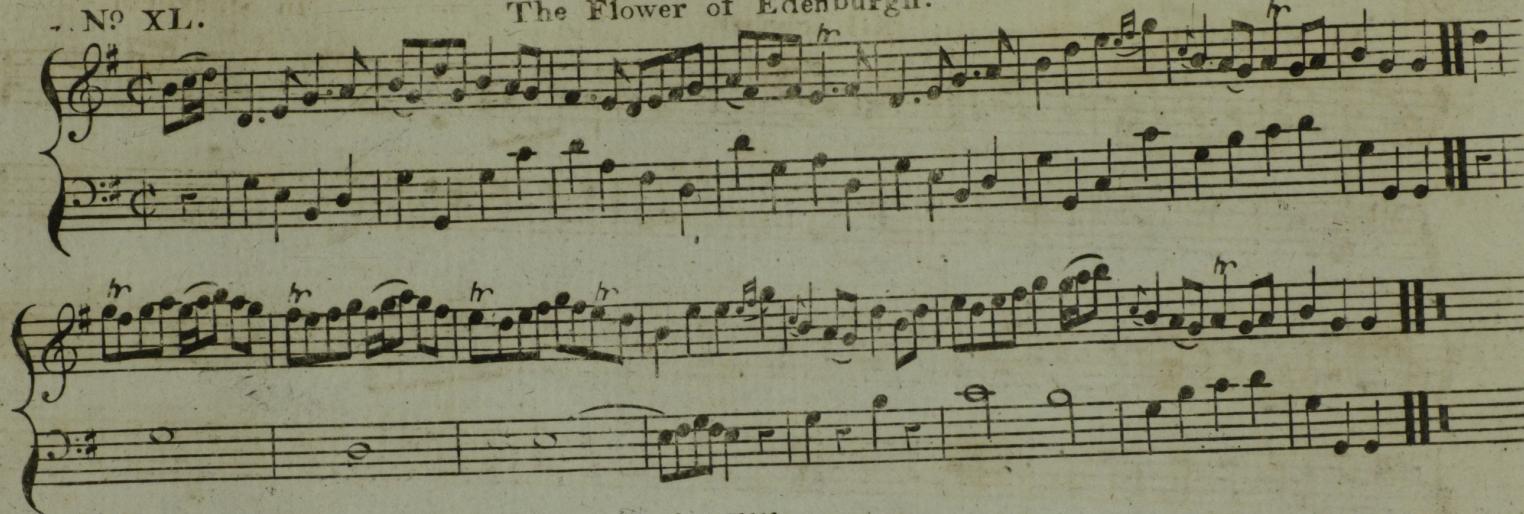
N^o XXXIX.

Capt. Ross's Reel.

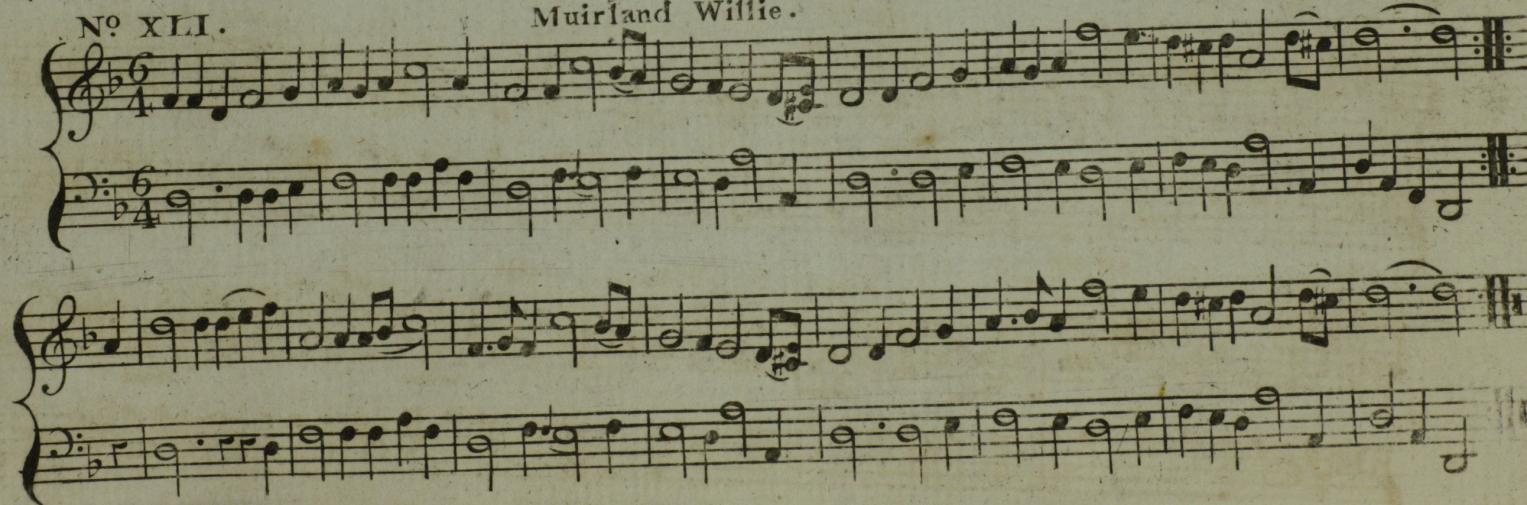
The image shows a single staff of handwritten musical notation for 'Capt. Ross's Reel.' It consists of four measures of music in common time, treble clef, and A major. The notation uses a mix of eighth and sixteenth notes. The staff begins with a bass clef and a key signature of one sharp, indicating F# major.

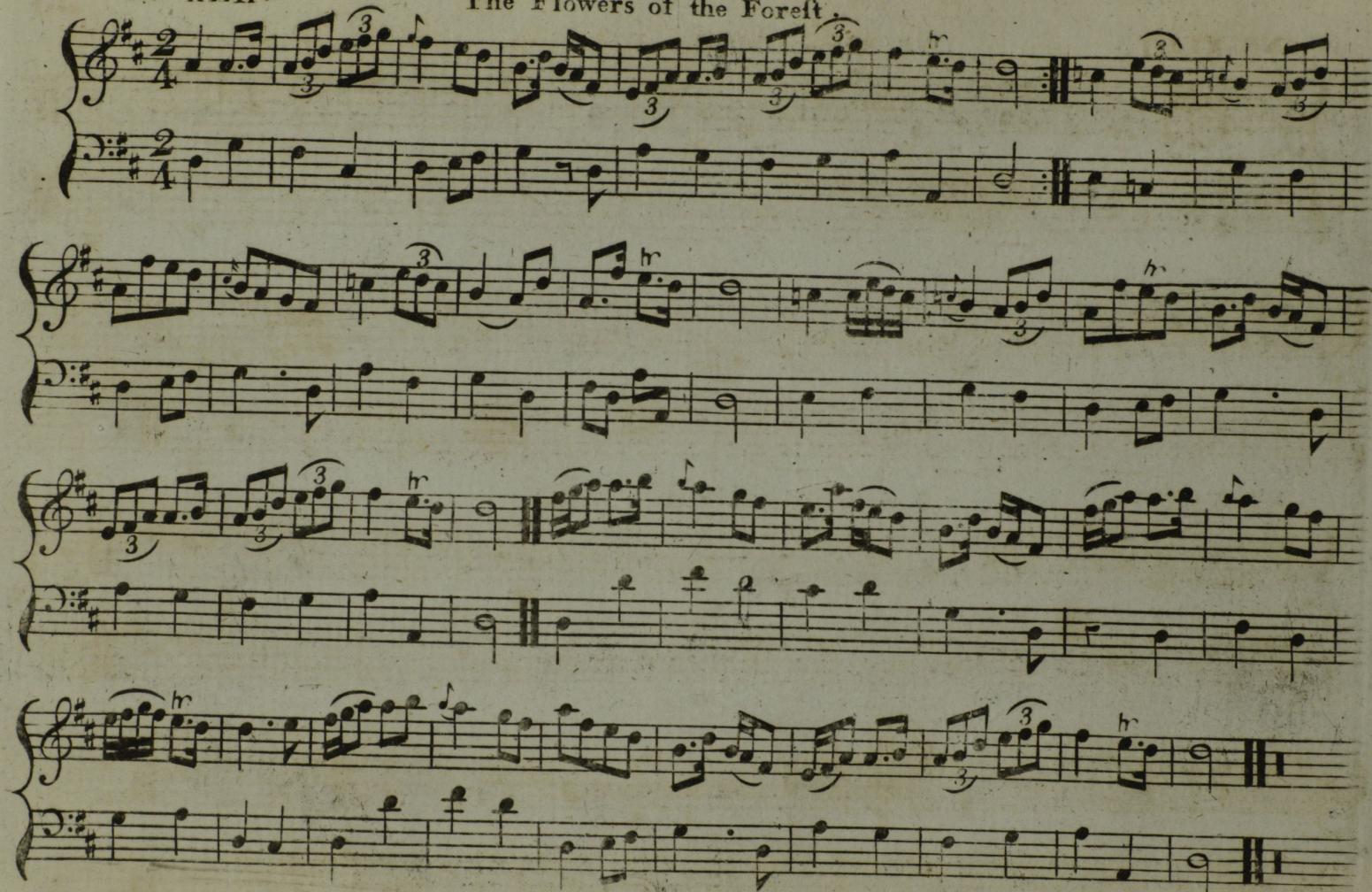
N^o XL.

The Flower of Edinburgh.

N^o XLII.

Muirland Willie.





Nº XLIII.

Sir Norman M^c Leod's Lament.

A Skye. Air.



Nº XLIV.

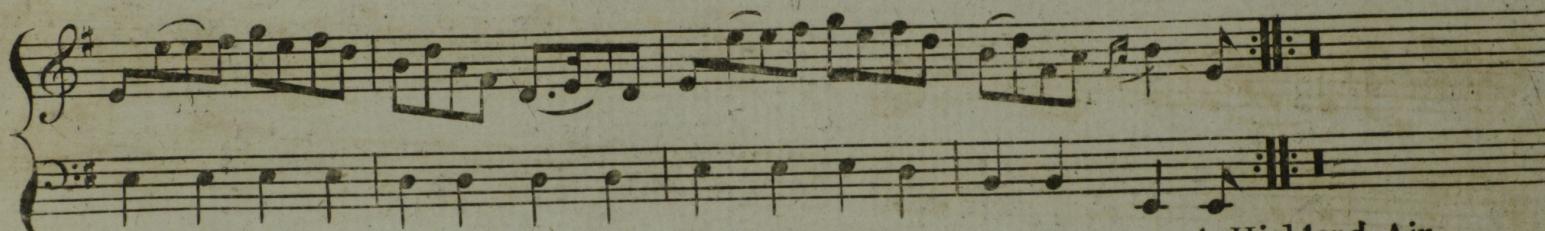
I made love to Kate.



24

Nº XLV.

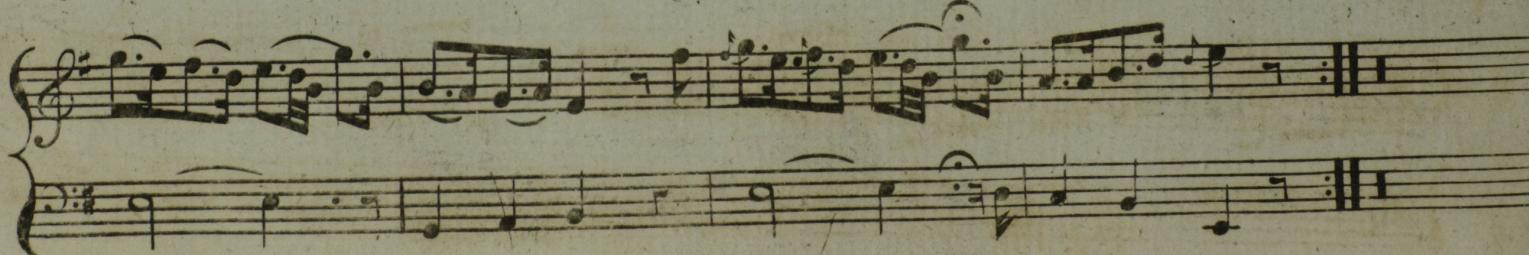
Hopetoun House.



Nº XLVI.

Latha Siubhail.

A Highland Air.



Nº XLVII.

The Braes of Balandin.

In Mackbeth.

Musical score for two pieces. The first piece, 'The Braes of Balandin.', is in 2/4 time with a key signature of one sharp. It consists of four staves of music. The second piece, 'In Mackbeth.', is also in 2/4 time with a key signature of one sharp. It follows the same four-staff format. The music is written in a cursive hand on aged paper.

Nº XLVIII.

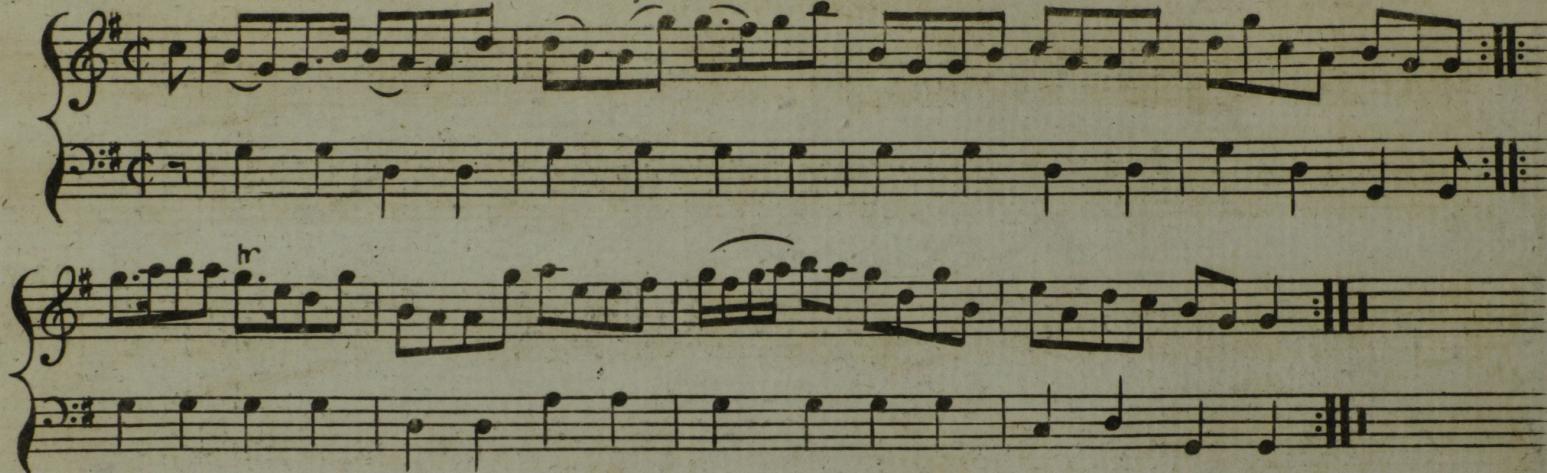
Ghoid iad mo bhean.

A Highland Air.

Musical score for two pieces. The first part, 'Ghoid iad mo bhean.', is in common time with a key signature of one sharp. The second part, 'A Highland Air.', continues in common time with a key signature of one sharp. Both sections are in two staves. The notation is in a cursive style on old paper.

Nº XLIX.

The bonny Lass of Fannhiven.



Nº L.

The Highlandman kiss'd his Mother.



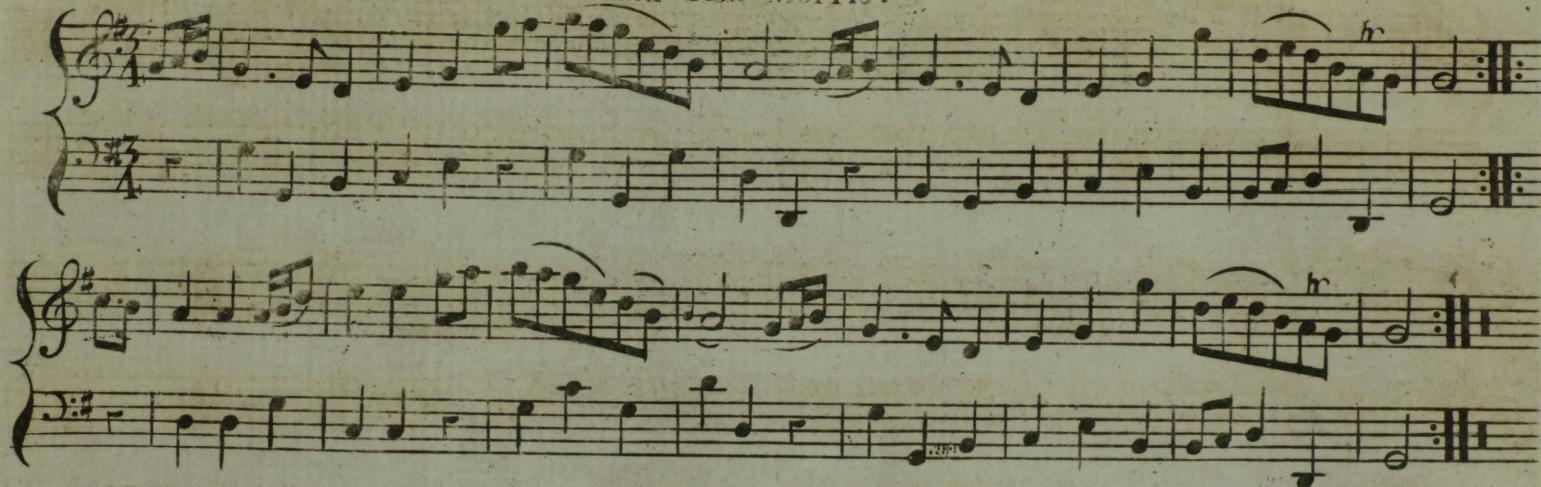
Nº LI.

The Ploughman.

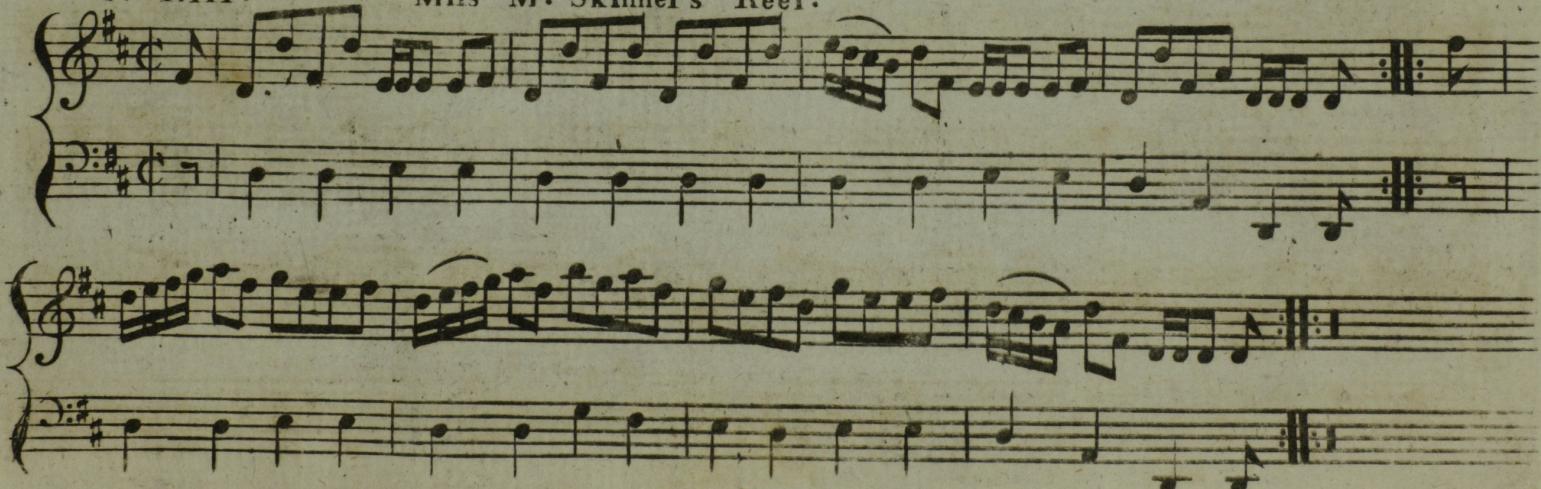


N^o LII.

Auld Rob Morris.

N^o LIII.

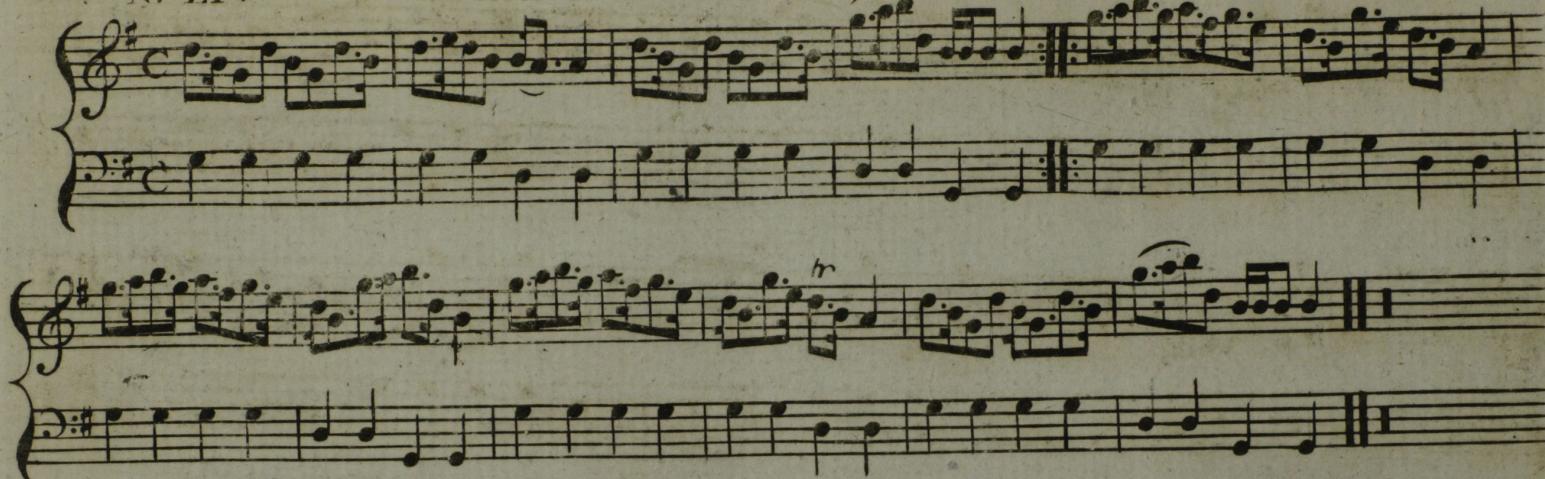
Mifs M. Skinner's Reel.



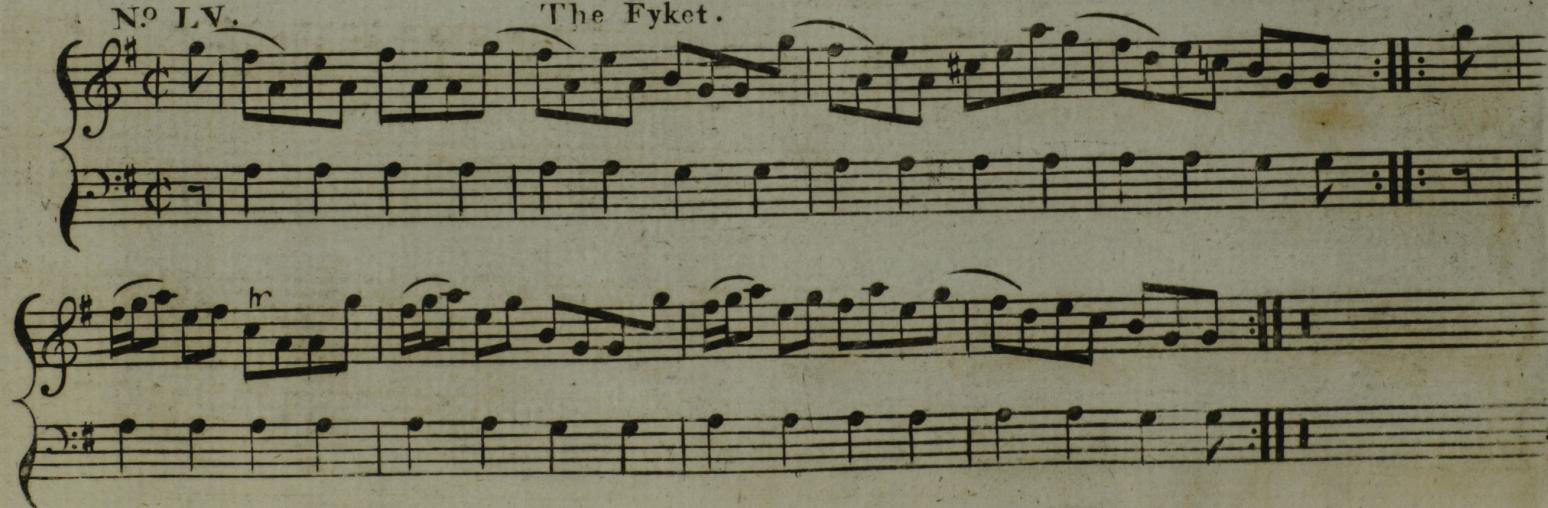
N^o LIV.

Let's to the Ard.

A Strathspey.

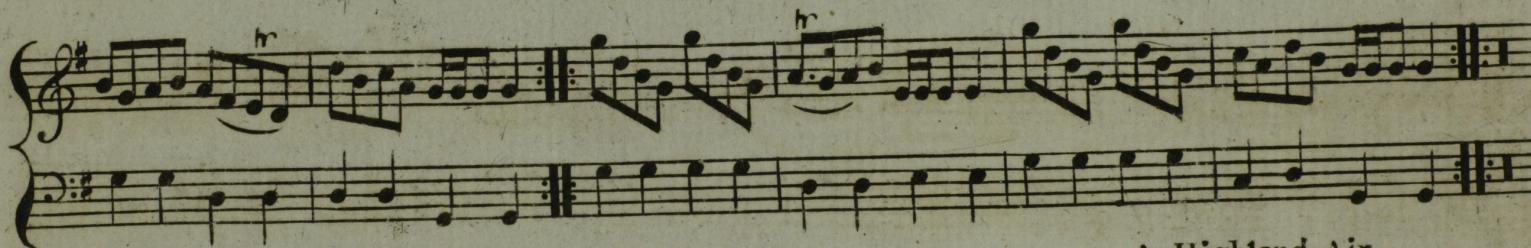
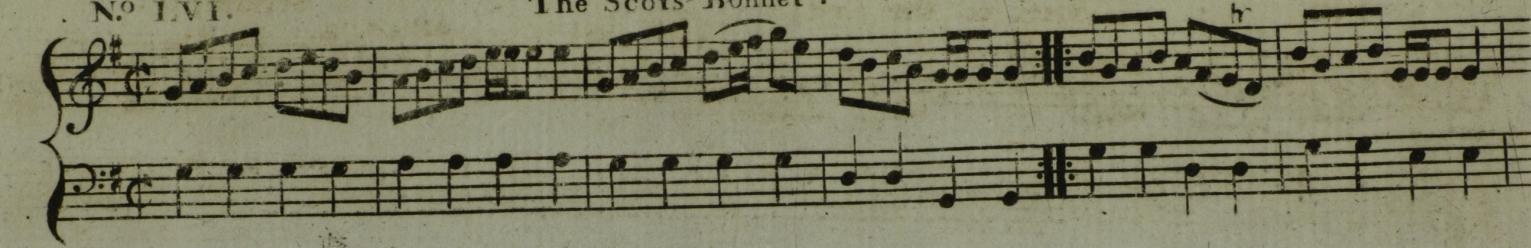
N^o LV.

The Fyket.



The Scots Bonnet.

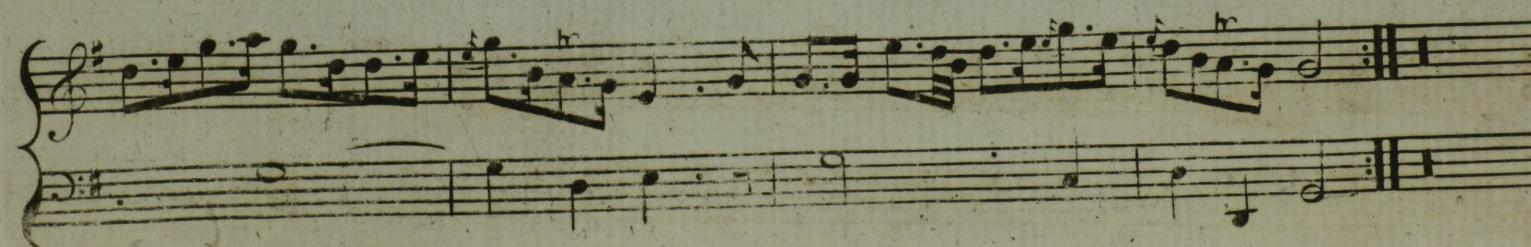
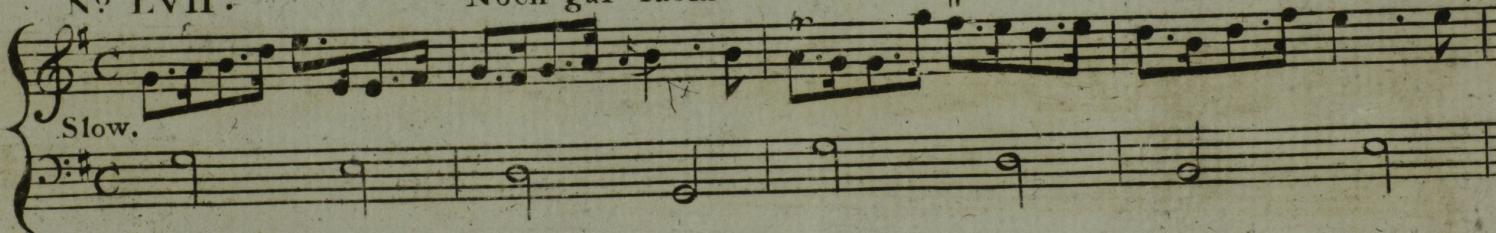
Nº LVII.



Nº LVIII.

Noch gur faoin.

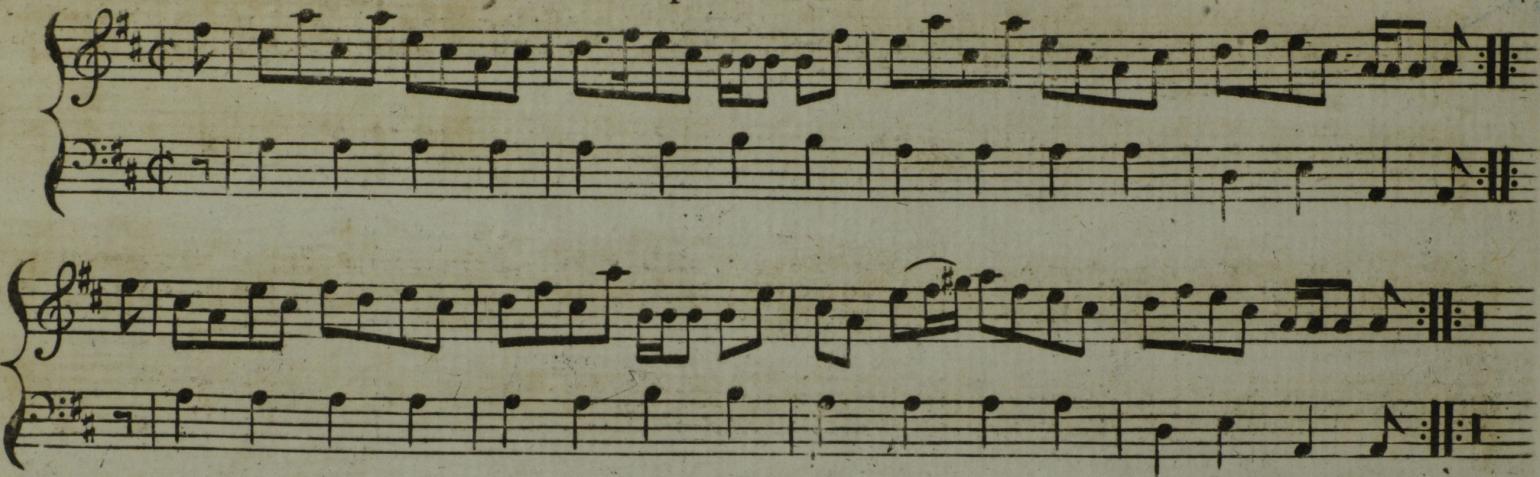
A Highland Air.



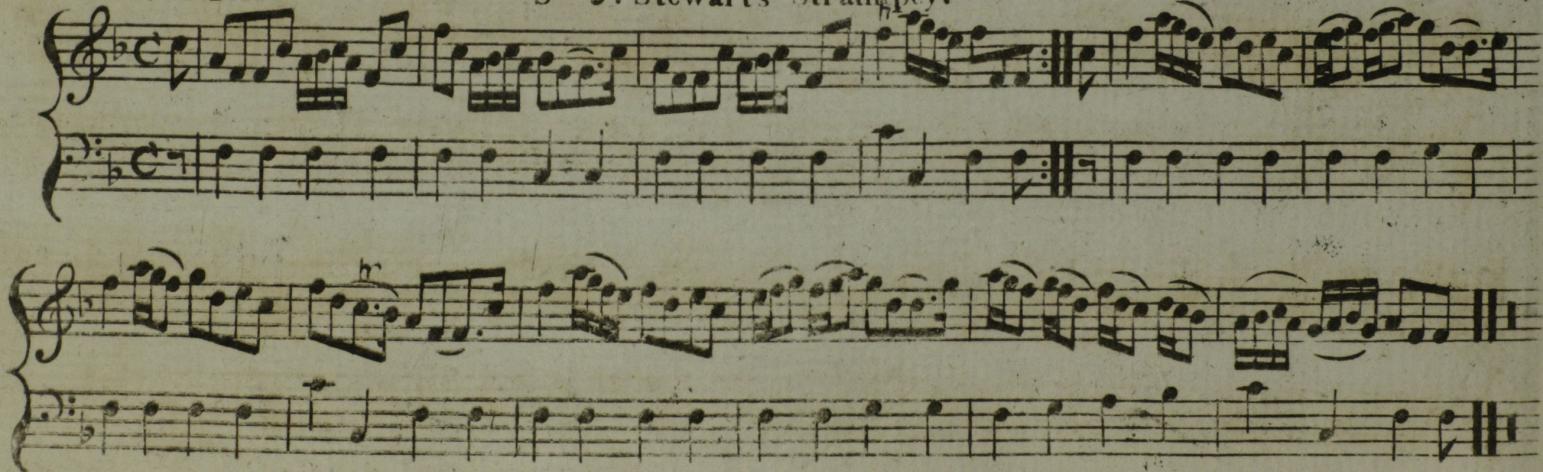
50

N^o LVIII.

He hirpled till her.

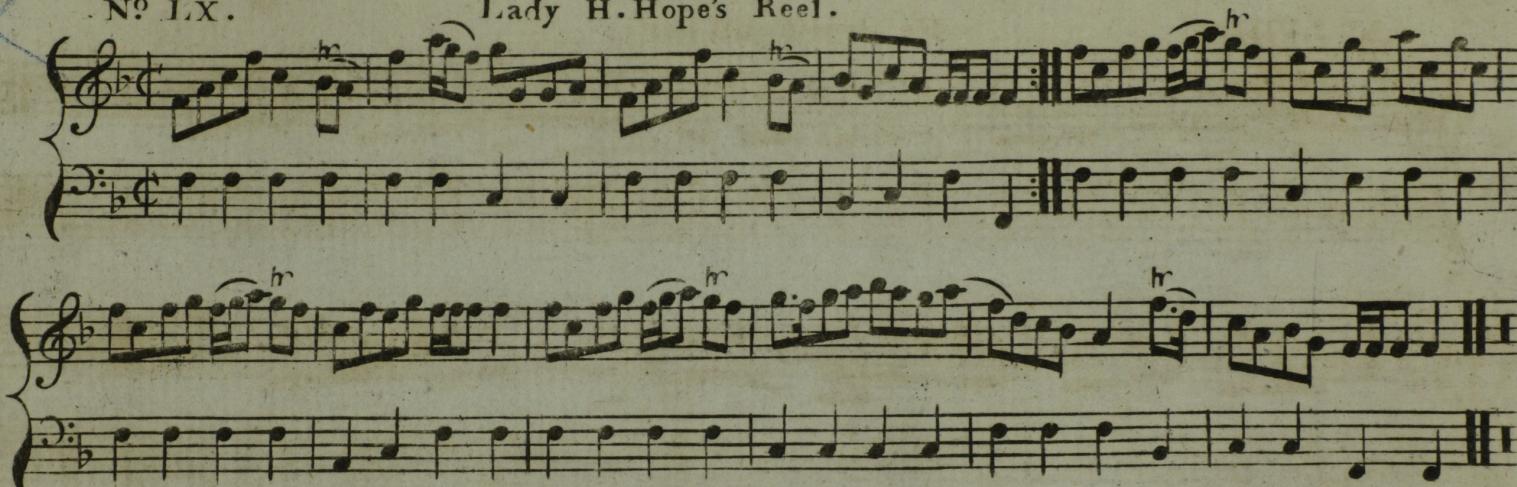
N^o LIX.

Sr J. Stewart's Strathspey.



N^o. LX.

Lady H. Hope's Reel.

N^o. LXI.

The Song of Death.

A Skye Air.

Very Slow.

P

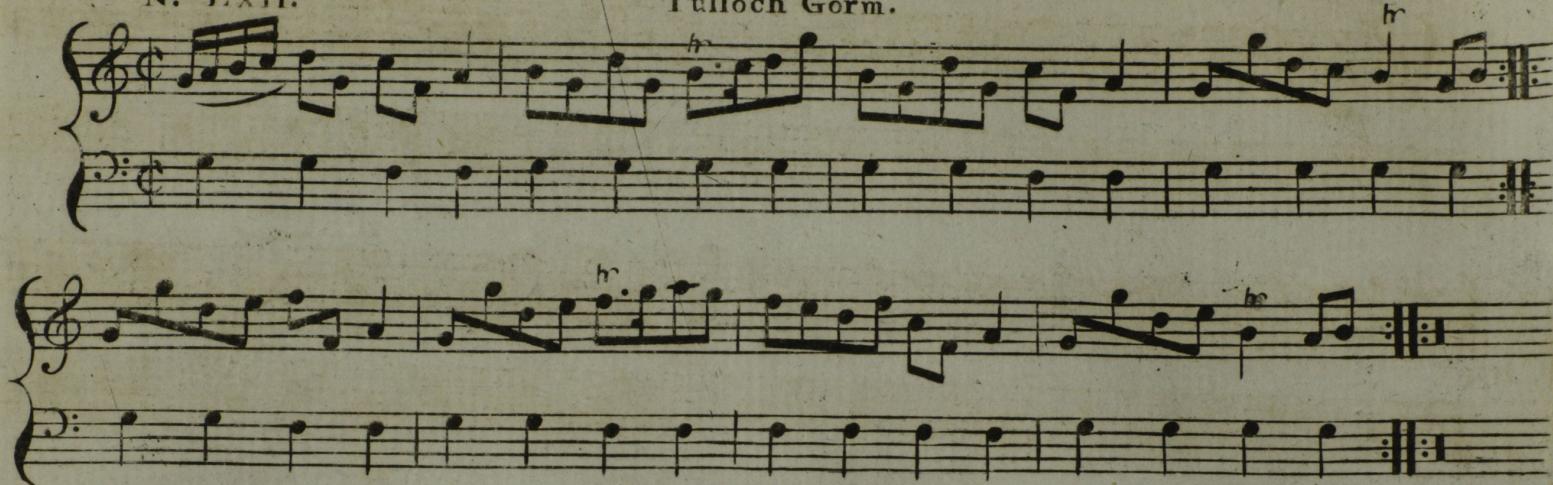
F

Musical score for 'The Song of Death.' and 'A Skye Air.' The score consists of two staves of music. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. The instruction 'Very Slow.' is written above the first staff, and dynamic markings 'P' and 'F' are placed above the second staff.

Continuation of the musical score for 'The Song of Death.' and 'A Skye Air.' The score consists of two staves of music. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music continues from the previous page, featuring various note heads, stems, and rests, with some notes having horizontal dashes through them.

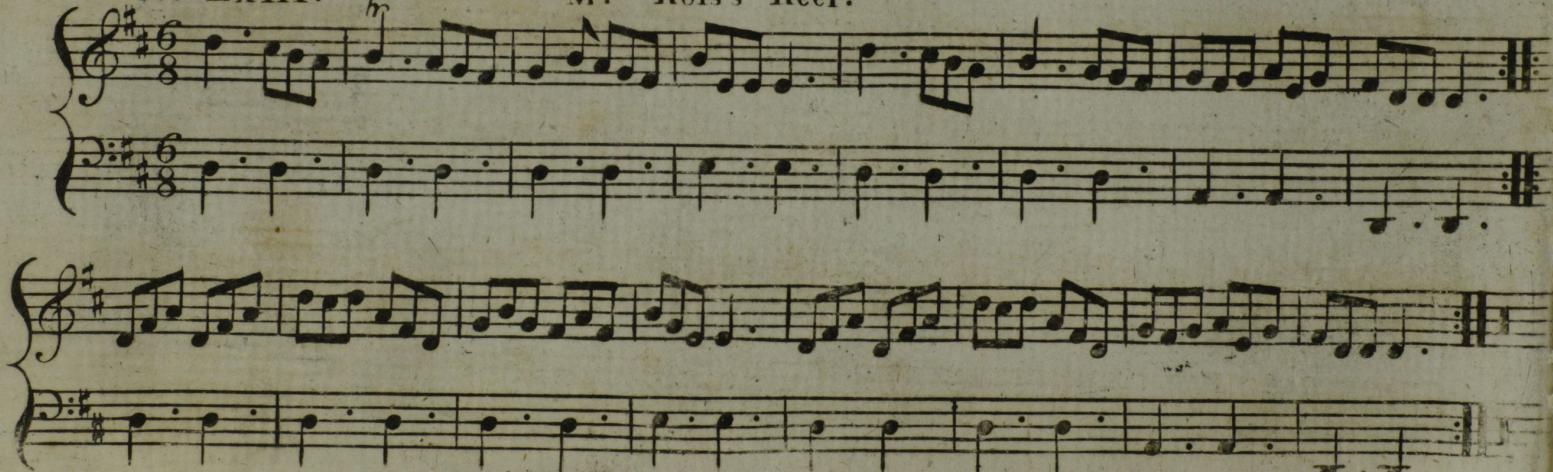
Nº LXII.

Tulloch Gorm.



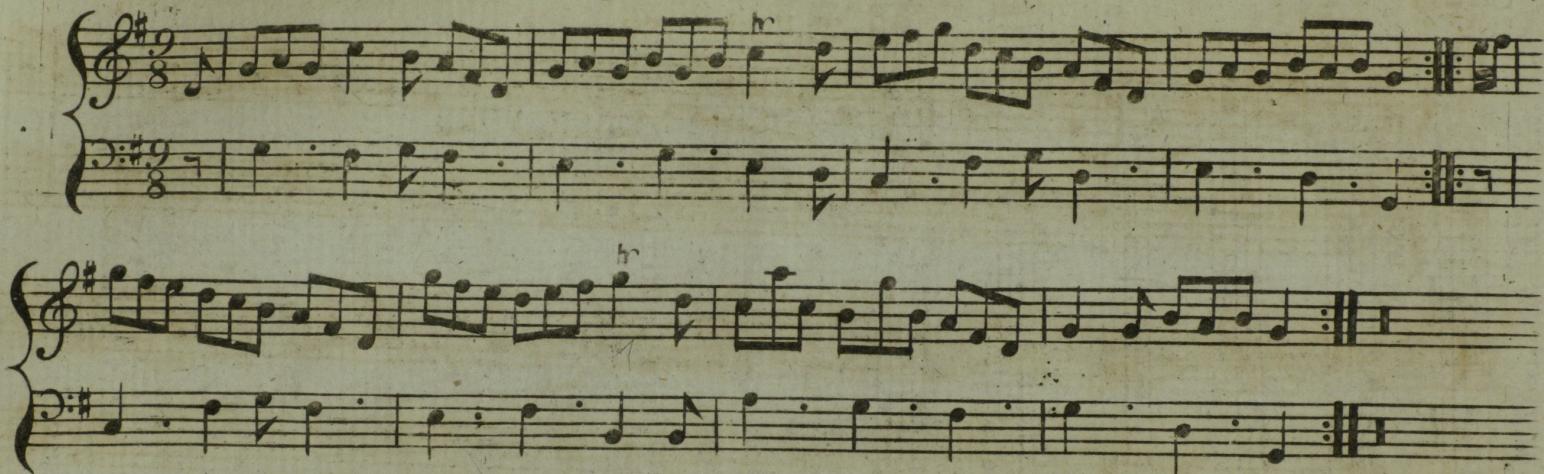
Nº LXIII.

Mrs Ross's Reel.



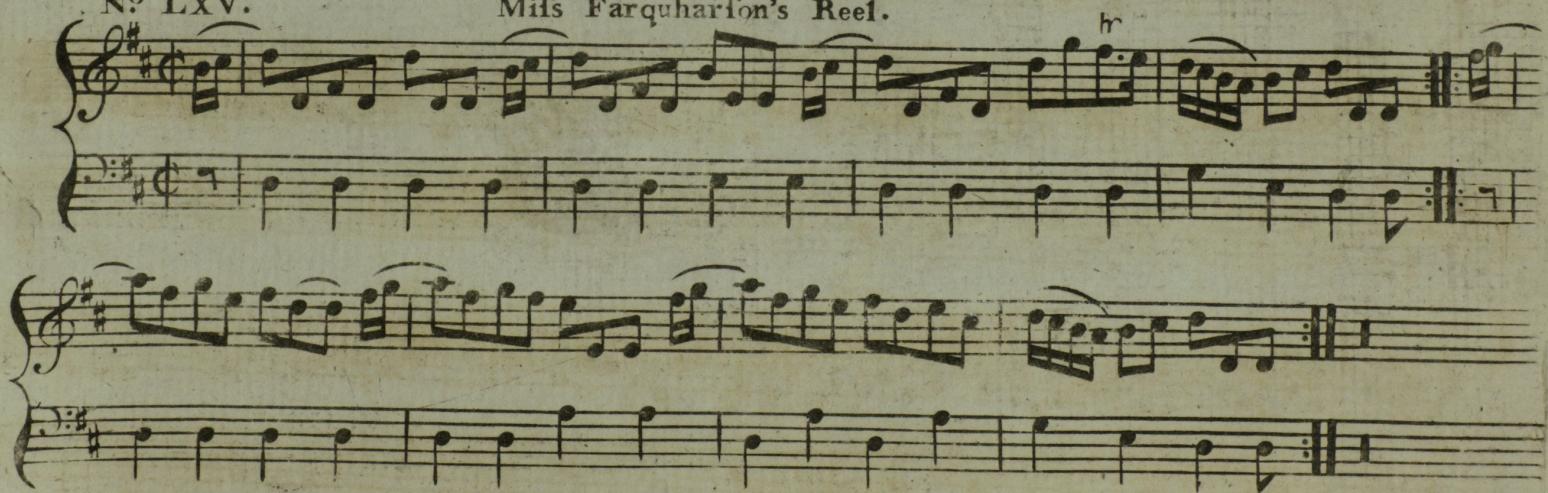
Nº LXIV.

Open the door to thrae.



Nº LXV.

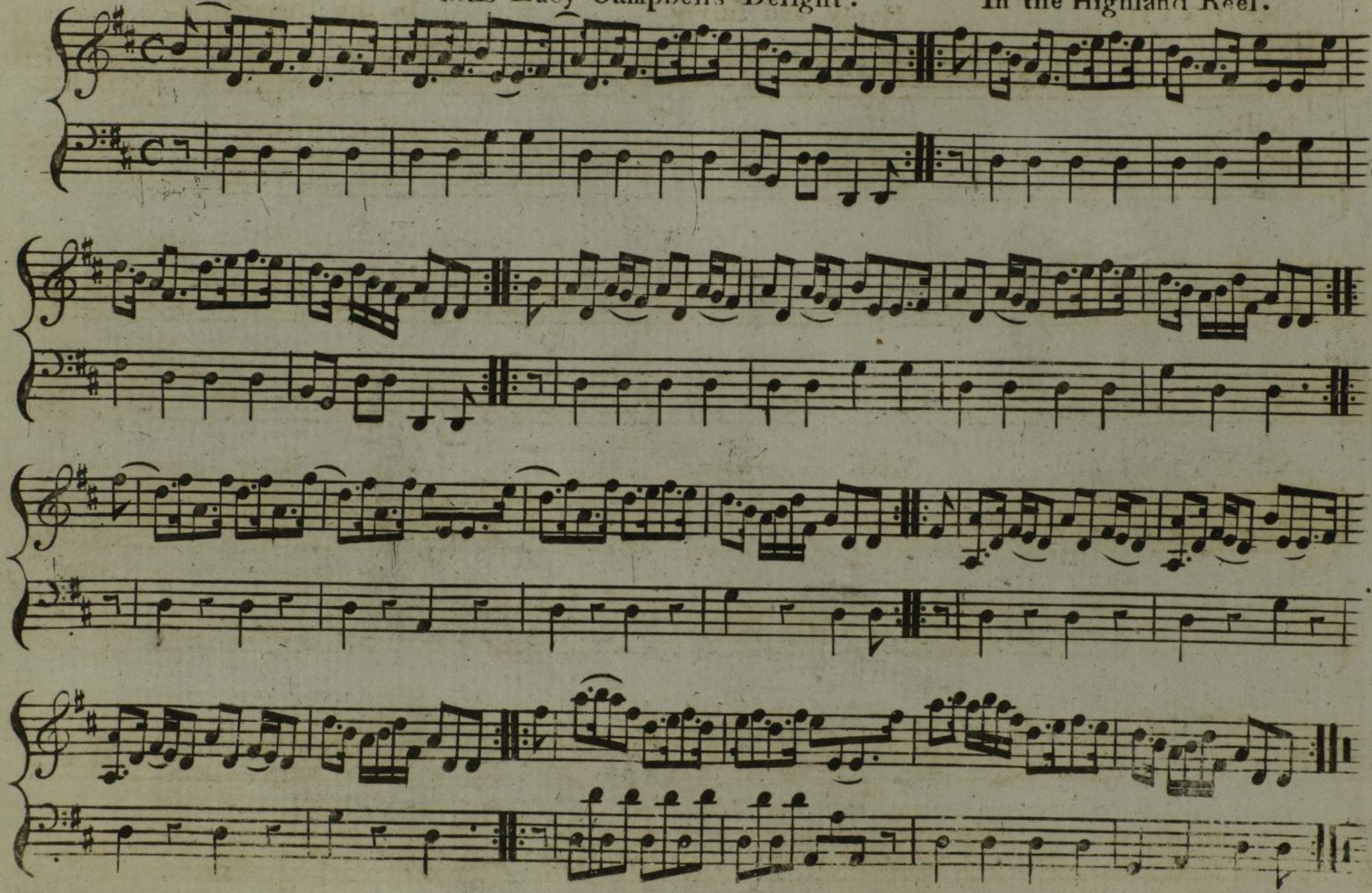
Miss Farquharson's Reel.



No LXVI.

Miss Lucy Campbell's Delight.

In the Highland Reel.



1st she drank Crummie, & syne she drank Garie,
ow she has drunken my bonnie gray Marie
at carried me ay thro' the Dub & the Larie.
Oh gin my wife &c.

No. LXVII.

Hooly and fairly.

In the Duenna.

3
he'd drink but her ain
kings I wad na much care
drunks my Claitis I
nae well spare,
the Kirk & the Market I se
ang fu barely -
Oh gin my wife &c.

4
heres any siller she maun
t the purse
seek but a bawbee
I'll scald & she'll curse
gans like a Queen
impot & sparingly
Oh gin my wife

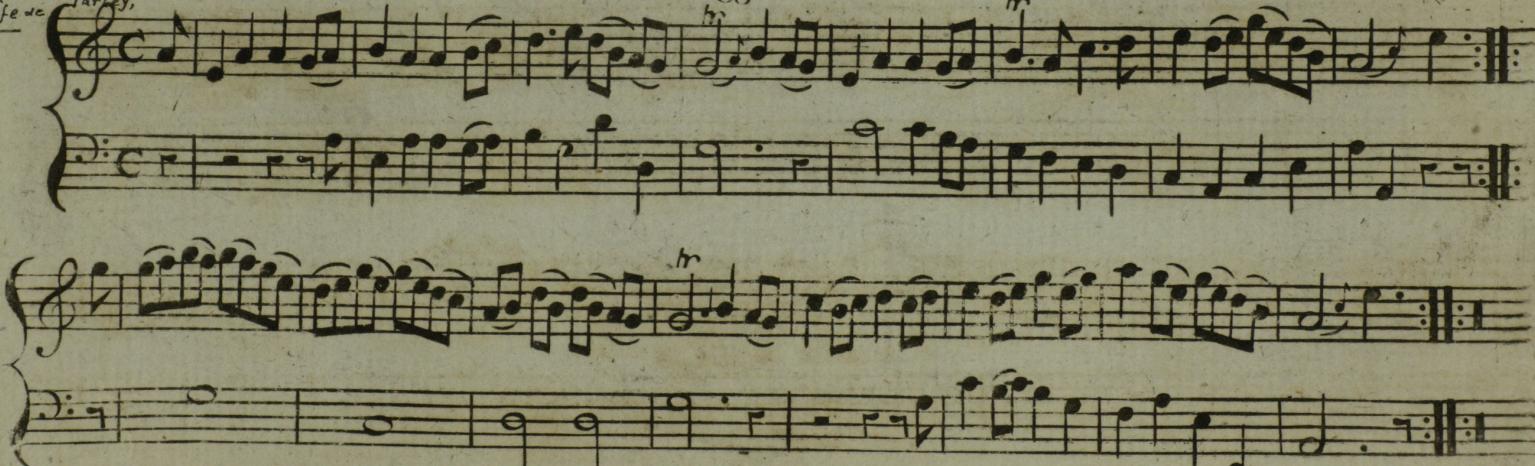
5
blain'd right airly O gin my wife waddrink hooly & fairly hooly & fairly O gin my wife waddrink hooly and fairly -

er was givin ta
angling & strife,
she did refuse her the comforts of life
I came too war, I'm ay for a
Oh gin my wife &c

No. LXVIII.

Kathrine Oggie.

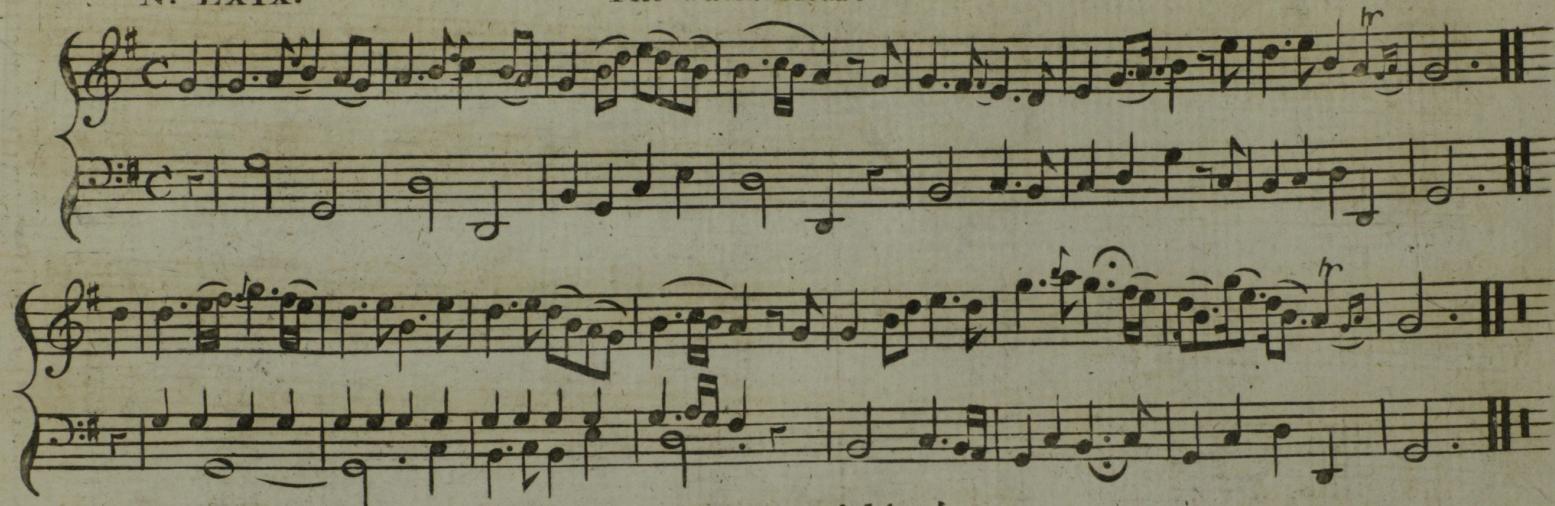
35 6
A pint wi' the cumm
wad her allow,
But when she sits
she fills herse.
And when she is
shes unk an
Sherins not a
Easy, sherave.
sherants,
Has nae dread of me
hours nor minds the
wants
Roar some foolish
up thy heart C.
Oh gin
and when she can
she lays on the l
She's a thlassin
Jimmers & je
And I my ains
foor Cuckold C
Oh gin



X 36

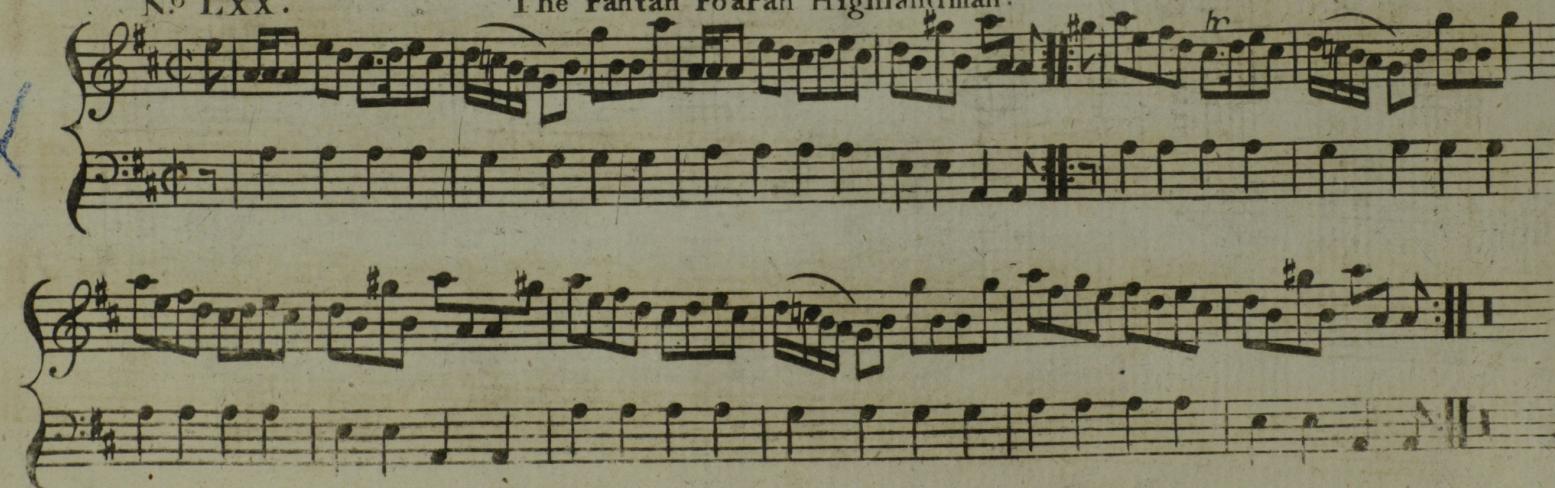
Nº LXIX.

The waefu' Heart.

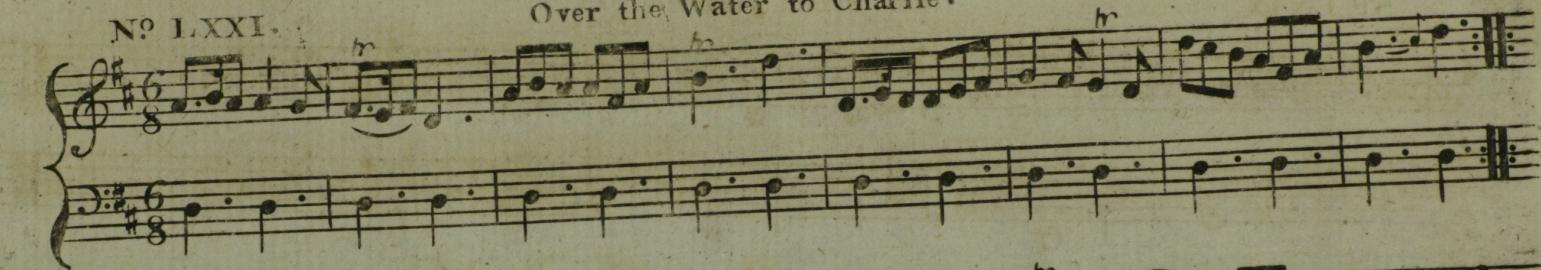


X Nº LXX.

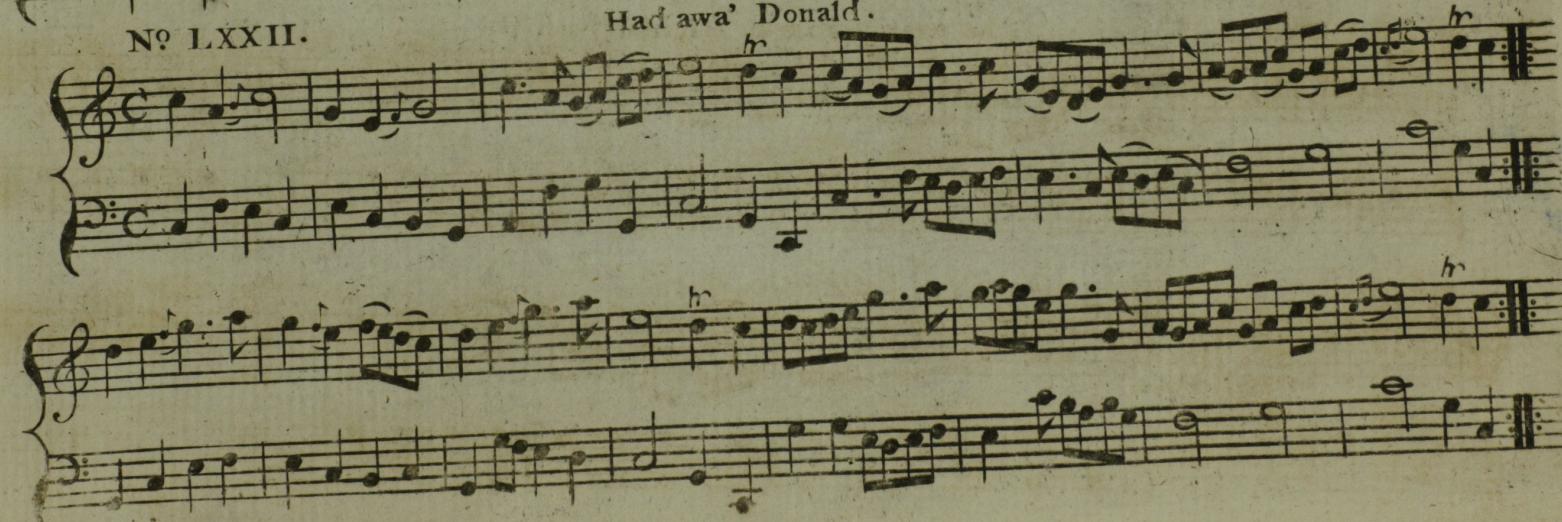
The rantan roaran Highlandman.



Over the Water to Charlie.

N^o LXXI.

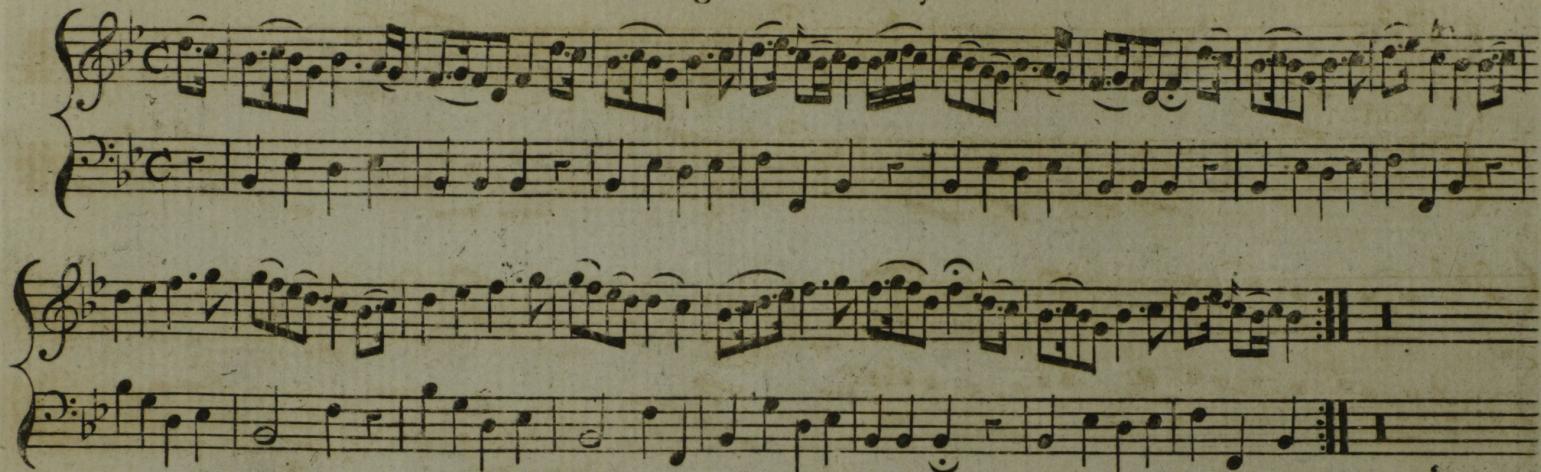
Had awa' Donald.

N^o LXXII.

38

Nº LXXIII.

Thou art gone awa' Mary.



Nº LXXIV.

Blink o'er the Burn, sweet Betty.



N^o. LXXV.

I haē laid a herring in sa't.

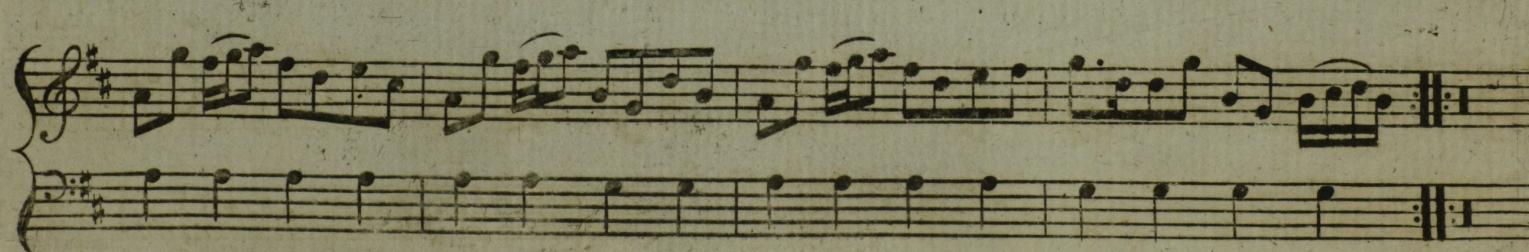
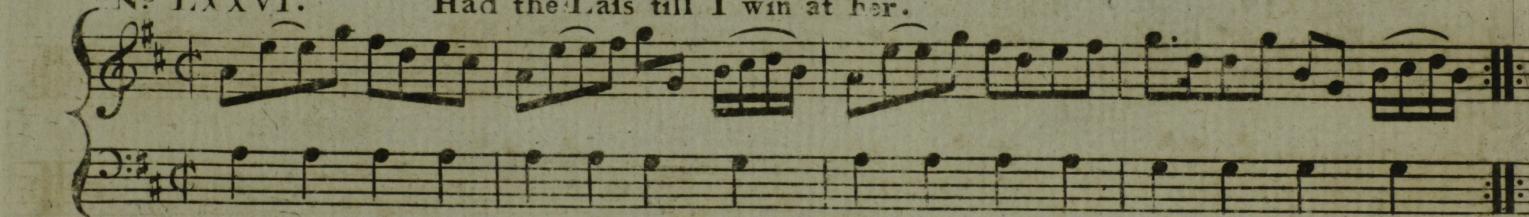
In Two to One.

39



N^o. LXXVI.

Had the Lass till I win at her.



Nº LXXVII.

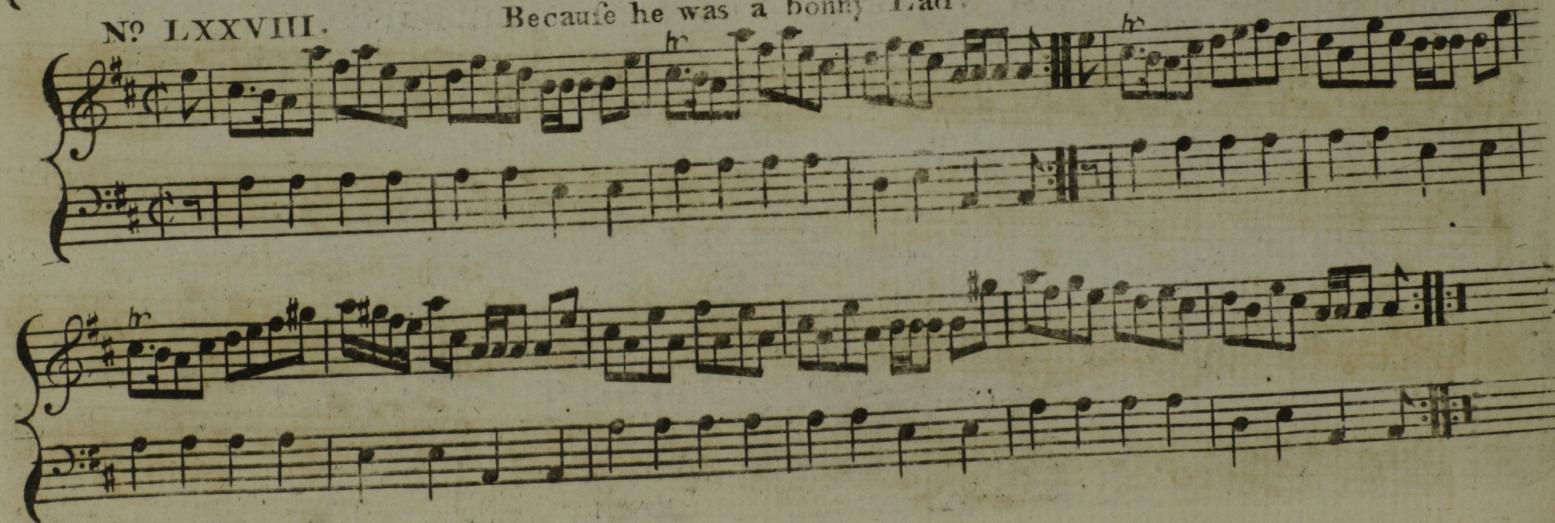
The ranting Highlandman.

In the Highland Reel.



Nº LXXVIII.

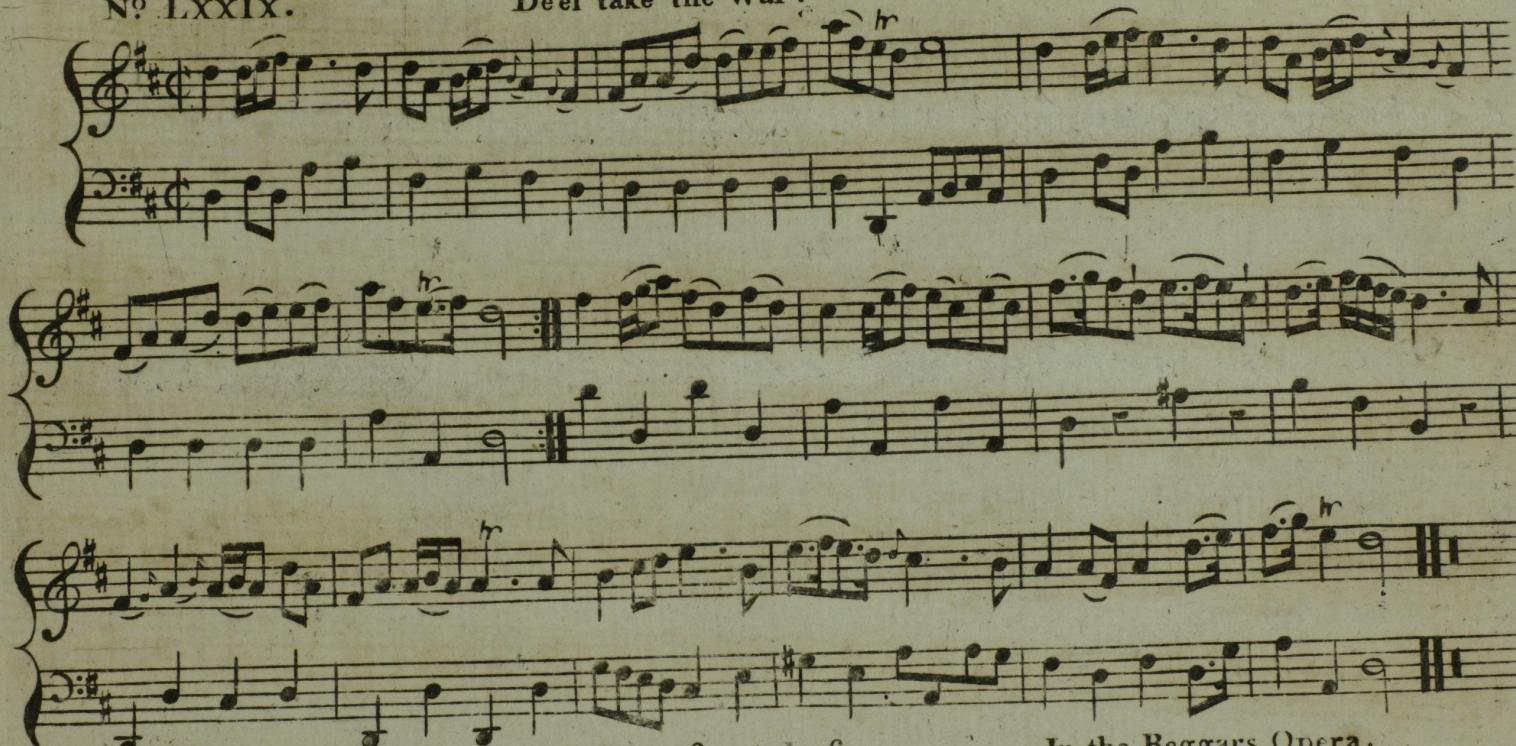
Because he was a bonny Lad.



No. LXXIX.

De'e'l take the War:

In the Duenna.



No. LXXX.

Come sweet Lafs:

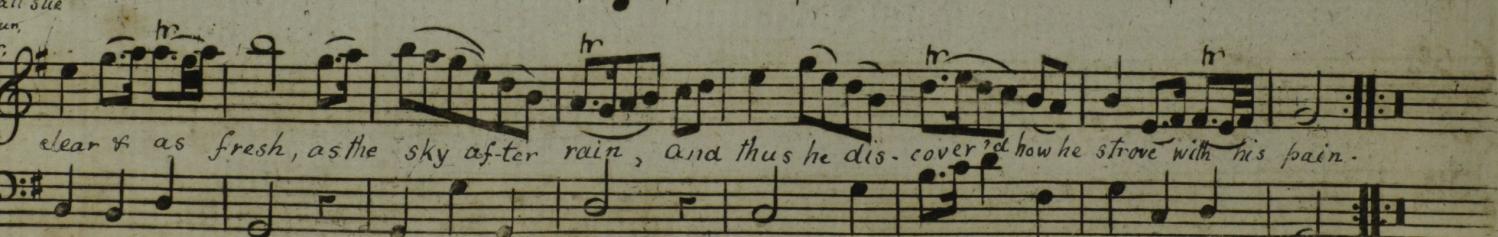
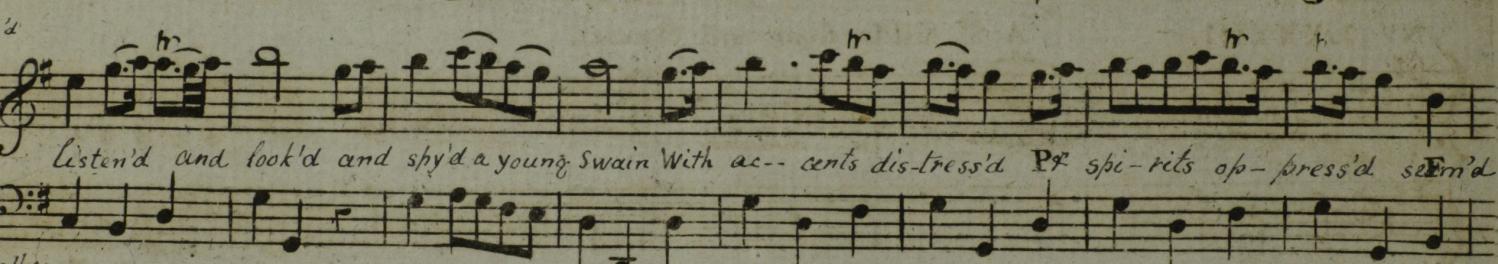
In the Beggars Opera.



2
Chloris be coy,
should I repine
a nymph much above me,
heasest not to love me
in her rank of
nerit can shine,
why should I seek
debase her to mine,
neforth esteem shall
bridle desire,
in due subjection,
in warm affection,
bark of self love shall blaze in my fire
where is the Swain can more humbly affaire?

Nº LXXXI.

Thro' the Wood Laddie.

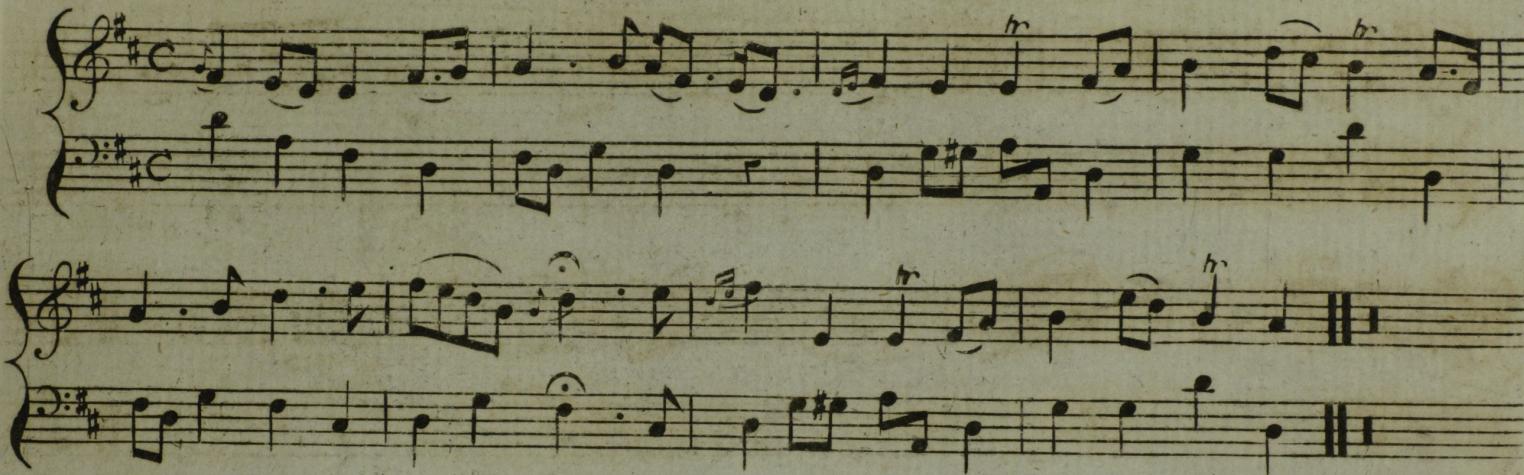


4
Ye pow'r that preside o'er the virtues of love
Now aid me with patience,
To bear its vexations,
Let noble designs my winged heart move

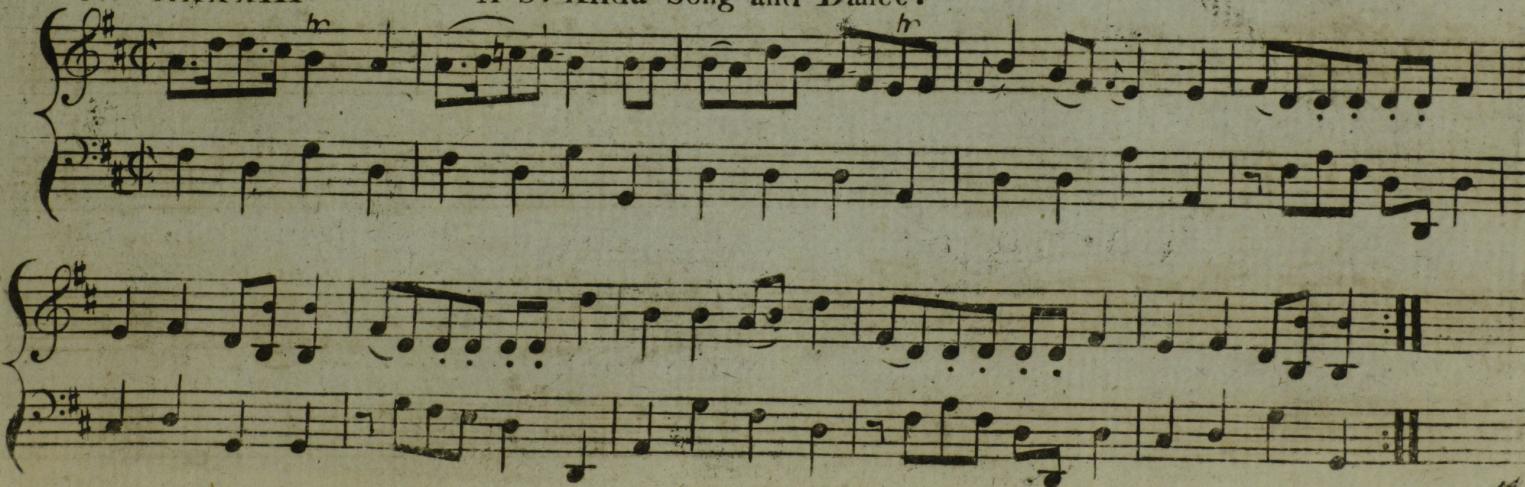
If e'en my young heart be caught in its chain
May prudence direct me,
And courage protect me,
Prepared for all darts rememb'ring the Swain

N^o LXXXII.

The silken-snooded Lassie.

N^o LXXXIII.

A St Kilda Song and Dance.



44

No. LXXXIV.

The Bush aboon Traquair.

In the Buena.

day she smil'd,
at me glad;
id seem'd ever kinder
ght myself the
uekiest lad
ectly there to find her.
to soothe my am'rous flame
ds that I thought tender
re there pass'd I'm
not to blame,
int not to offend her.

3
ow she scowl'd free
t plain,
t's when frequent
we meet shewsh
oksa neer aquain
onny bush bloom'd
air in May,
etc I well remember
now her frowns make it decay:
odes as in December

4
ral pow'r who
ear my strains,
thus sh! Peggy grieve
take her purfuer in
my pains,
let her smile relive
t my love will turn
despair.
assion no more tender
ave the bush aboon Traquair
sely wilds I'll wander.

Hear me ye nymphs and ex... ry. Swain, I'll tell how Peg-gy grieves ... vis. Tho' thus I lan-guish

and complain a-las! she ne'er be-lieves me. My vows & sighs like si-lent air un-heed-ed ne ver

move her; the bon-ny Bush a-boon Tra-quair is where I first did loe her -

Johnny Cock up thy Beaver.

No. LXXXV.



N° LXXXVI.

Tweed side.

In the Gentle Shepherd.

Tenderly.

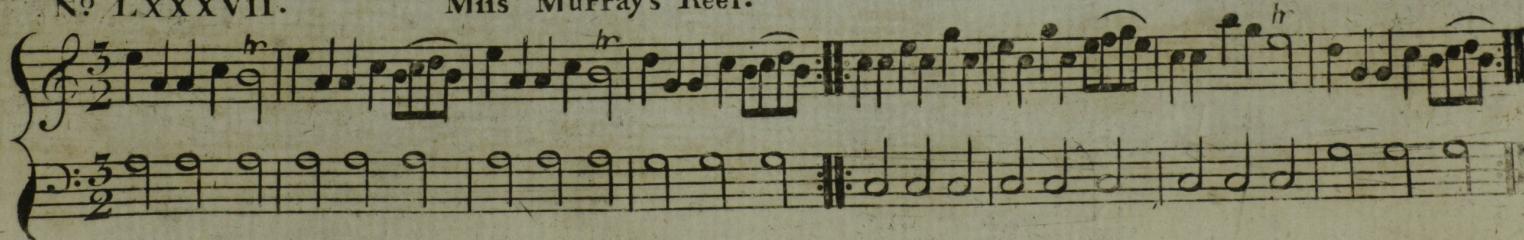
1

E

E

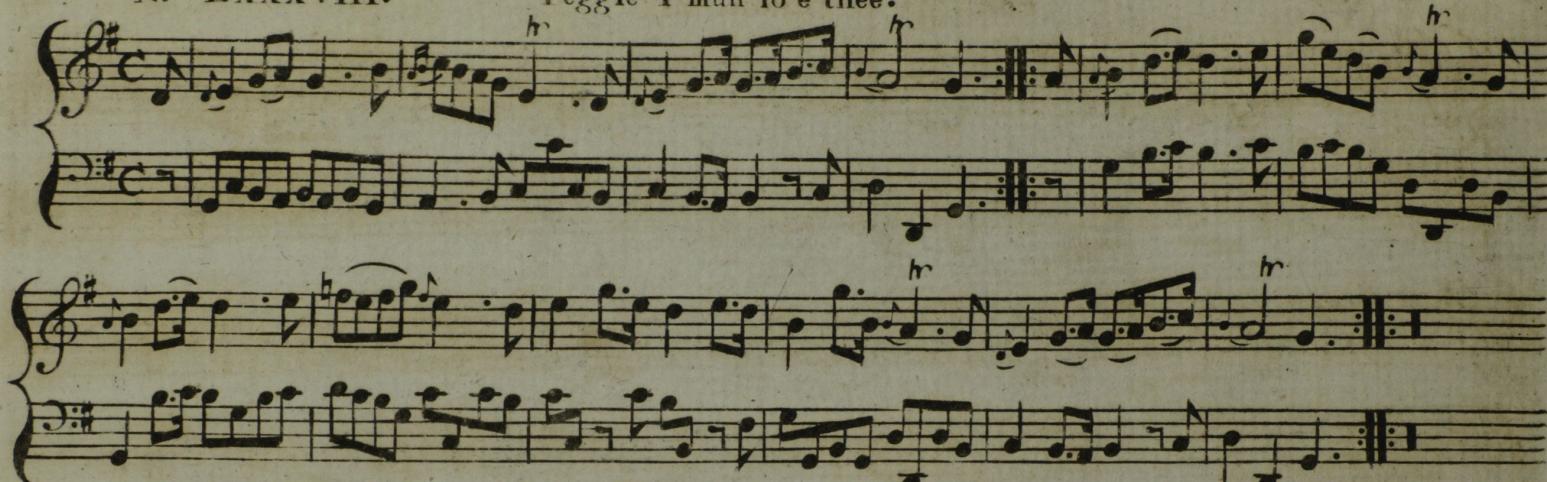
Nº LXXXVII.

Miss Murray's Reel.



Nº LXXXVIII.

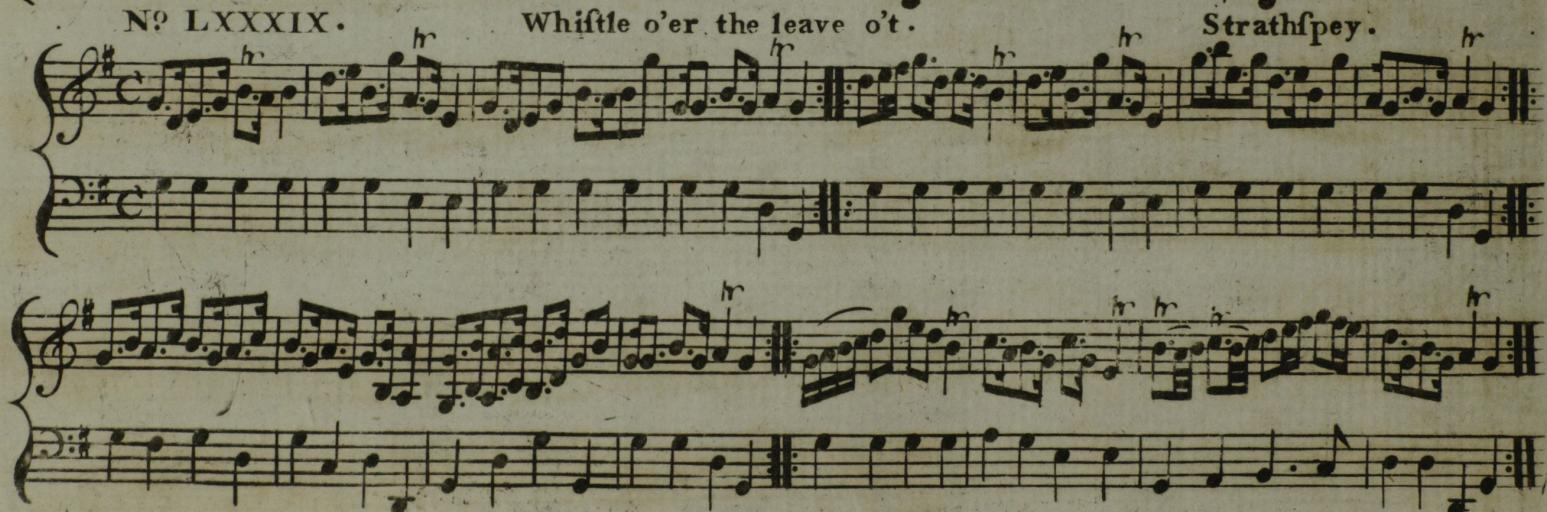
Peggie I mun lo'e thee.



Nº LXXXIX.

Whistle o'er the leave o't.

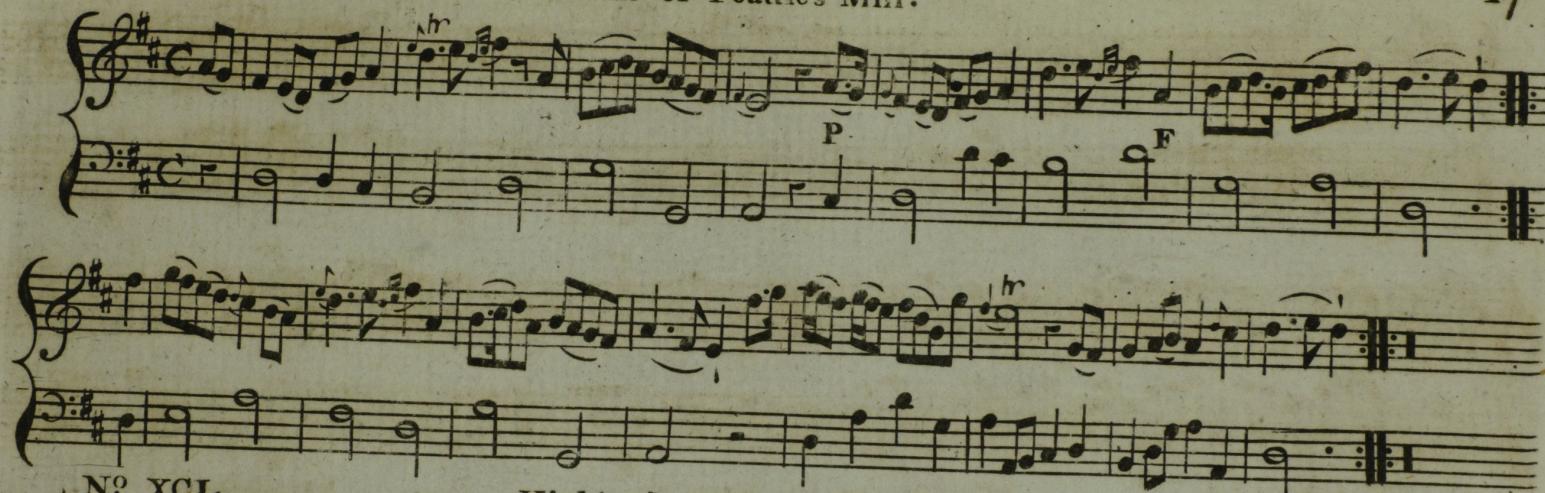
Strathspey.



N^o XC.

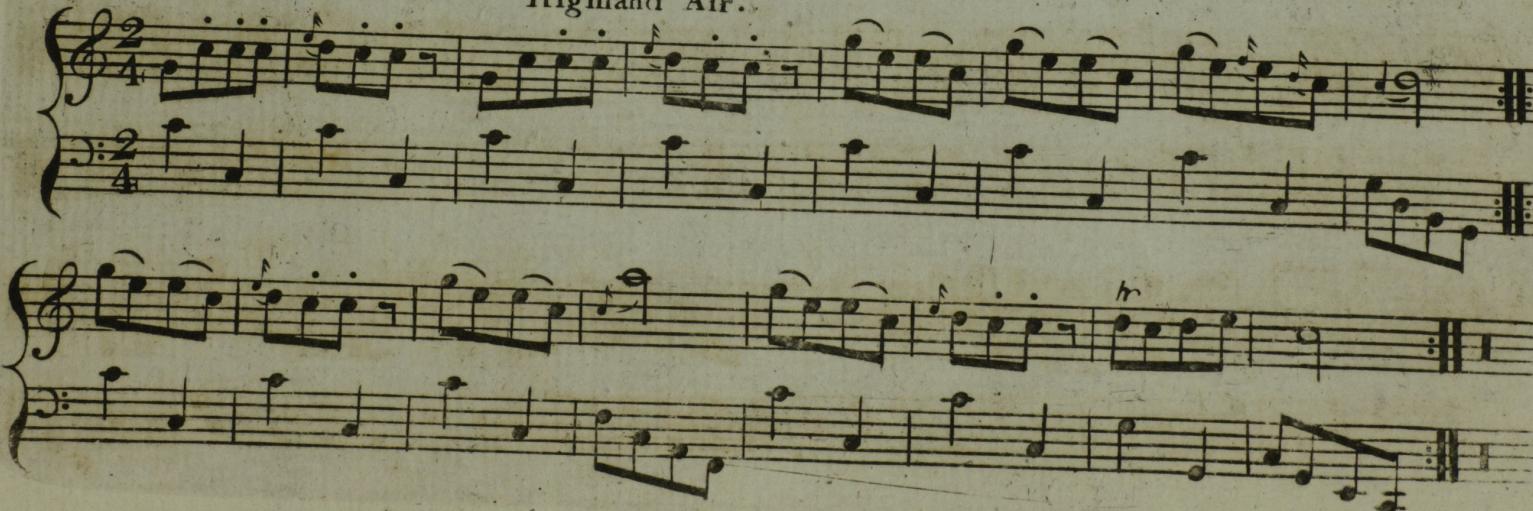
The Lass of Peattie's Mill.

47



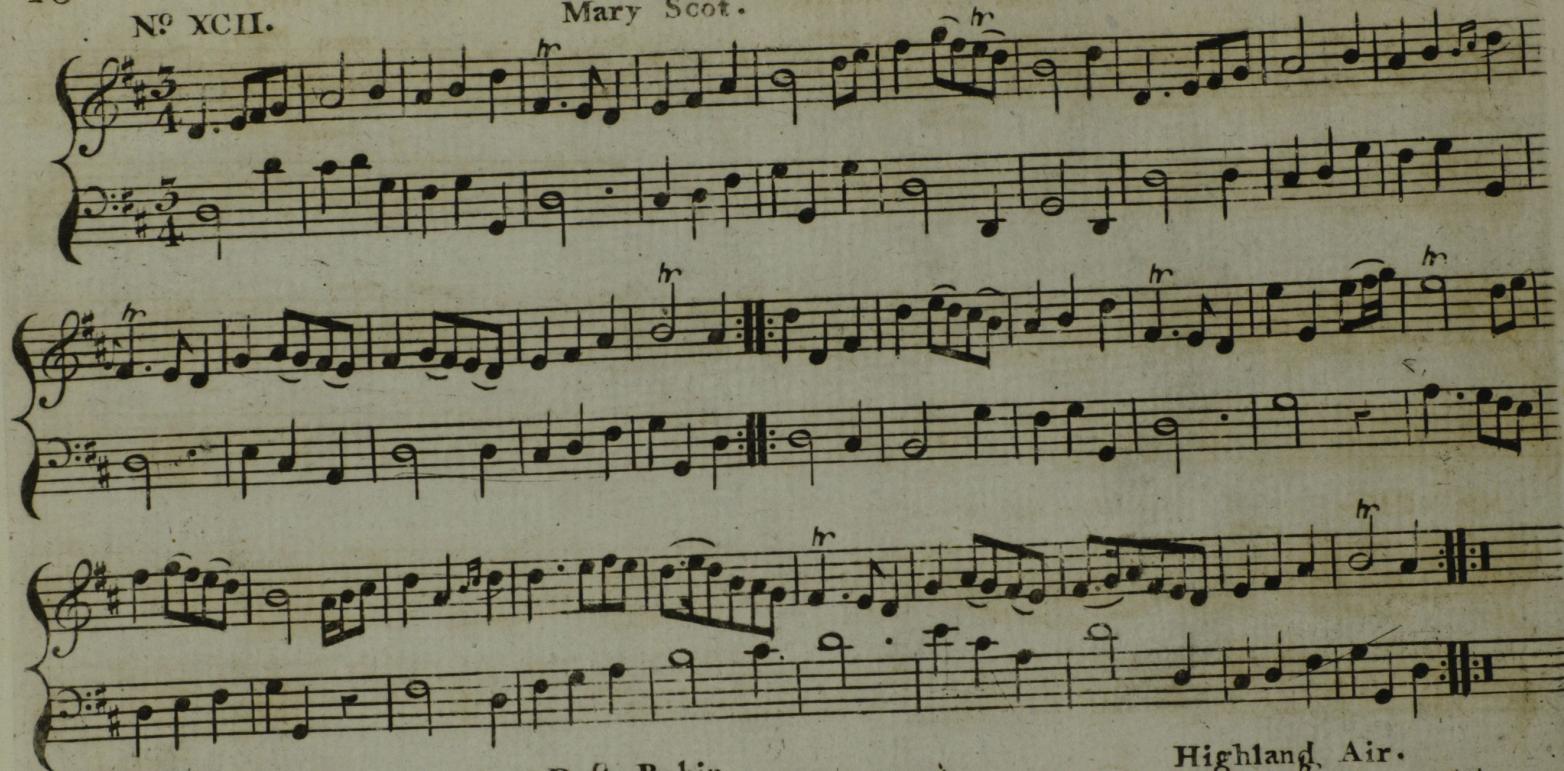
N^o XCI.

Highland Air.



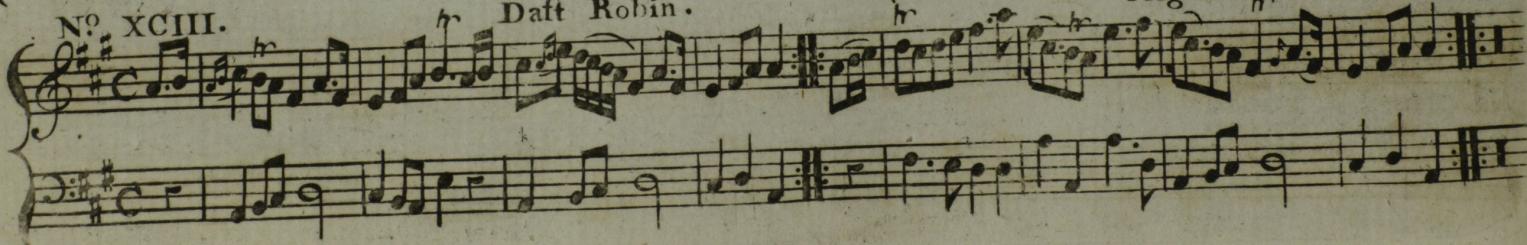
N^o XCII.

Mary Scot.

N^o XCIII.

Daft Robin.

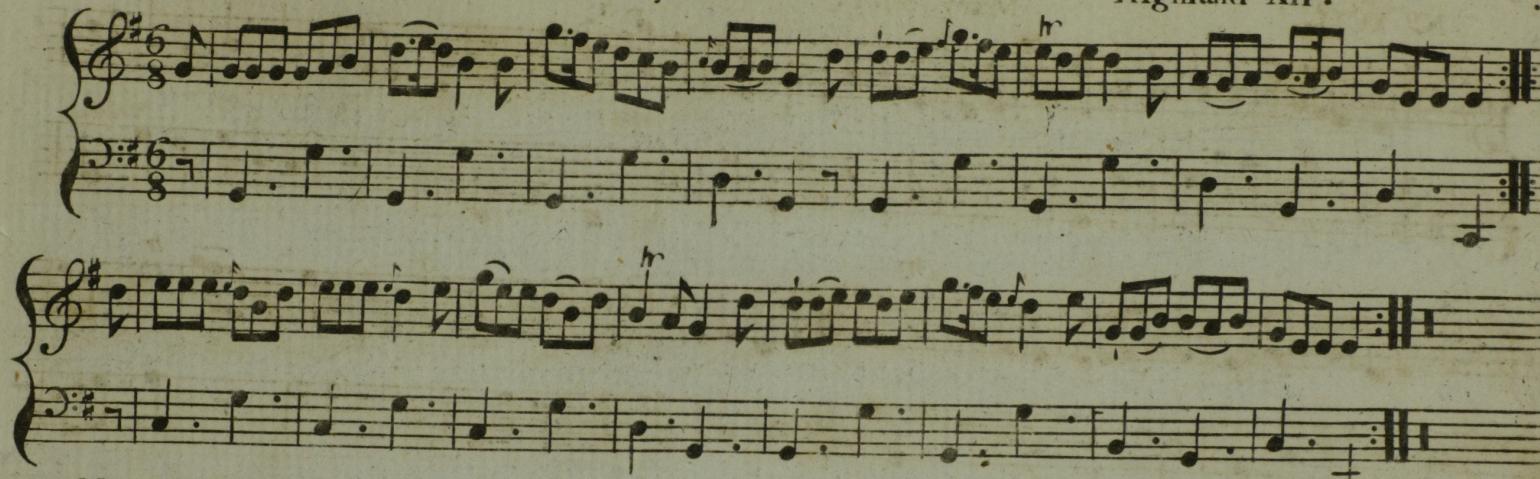
Highland Air.



No XCIV.

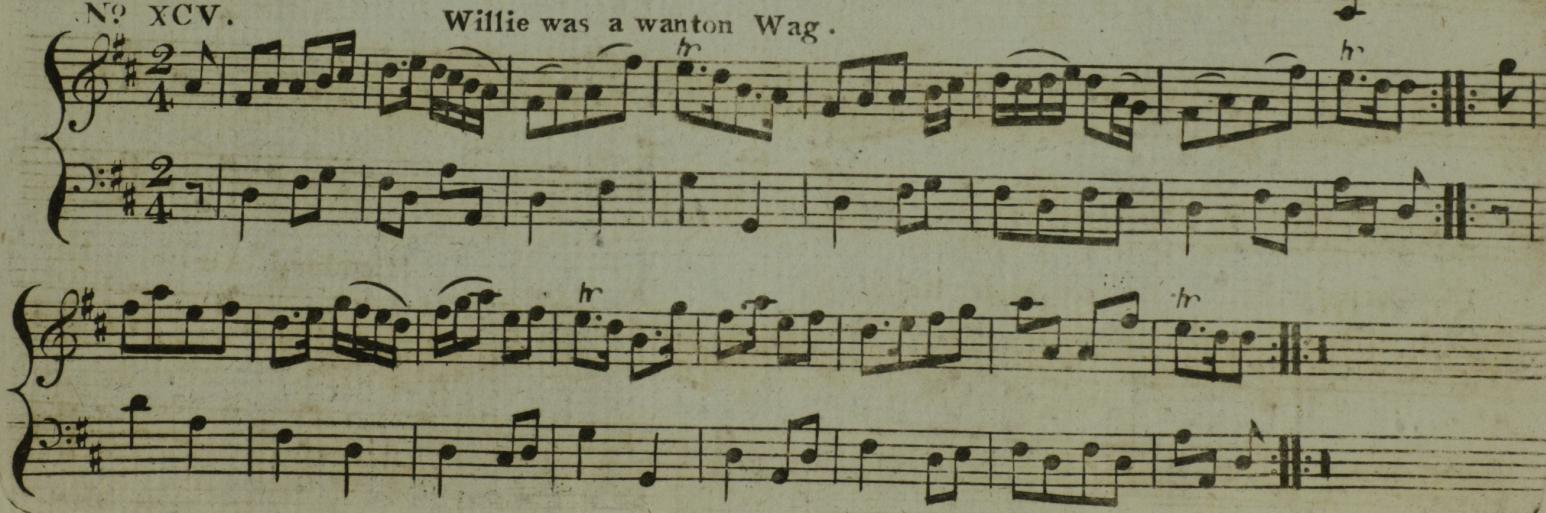
Soft May Morn.

Highland Air.



No XCV.

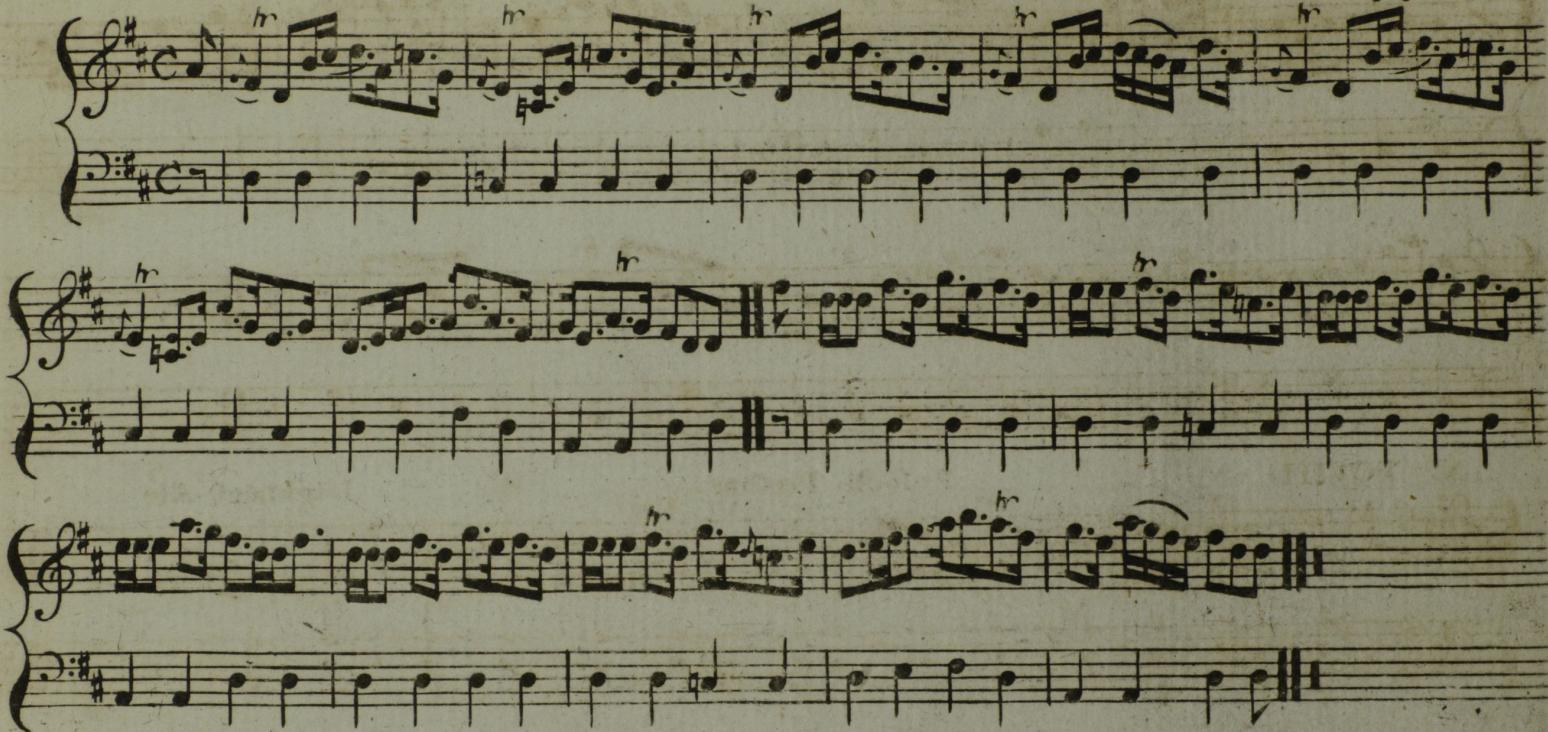
Willie was a wanton Wag.



Nº XCVI.

The Fir Treä.

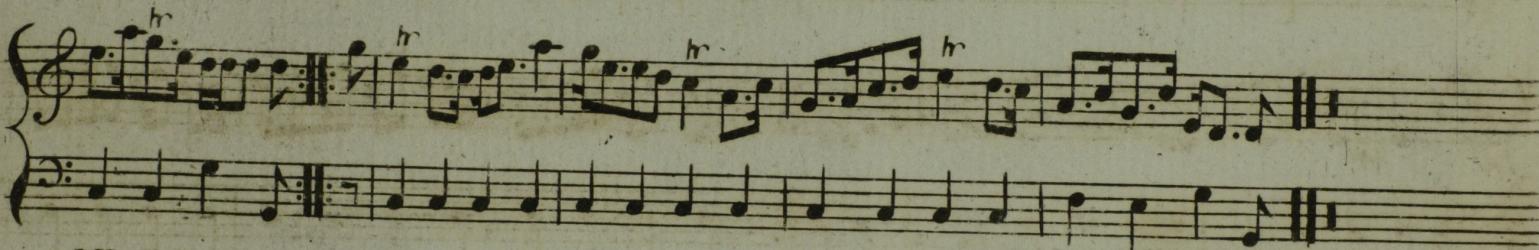
Strathspey.



Nº XCVII.

Rothemurche's Rant.





Nº XCVIII.

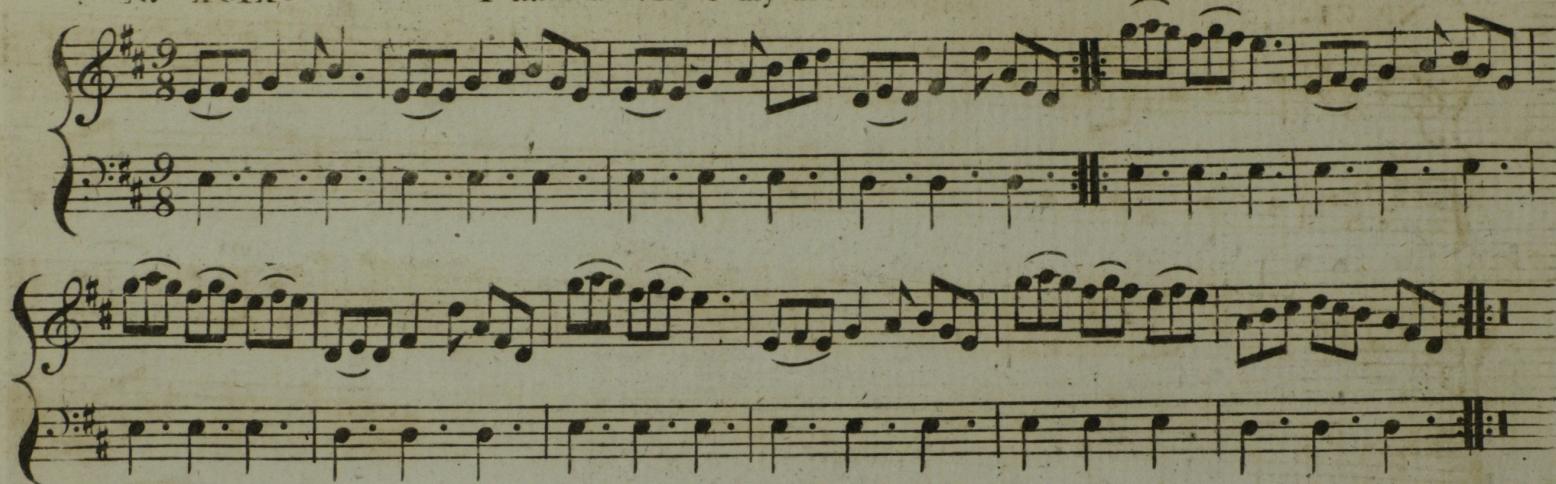
Posodh Peathar.

Highland Air.



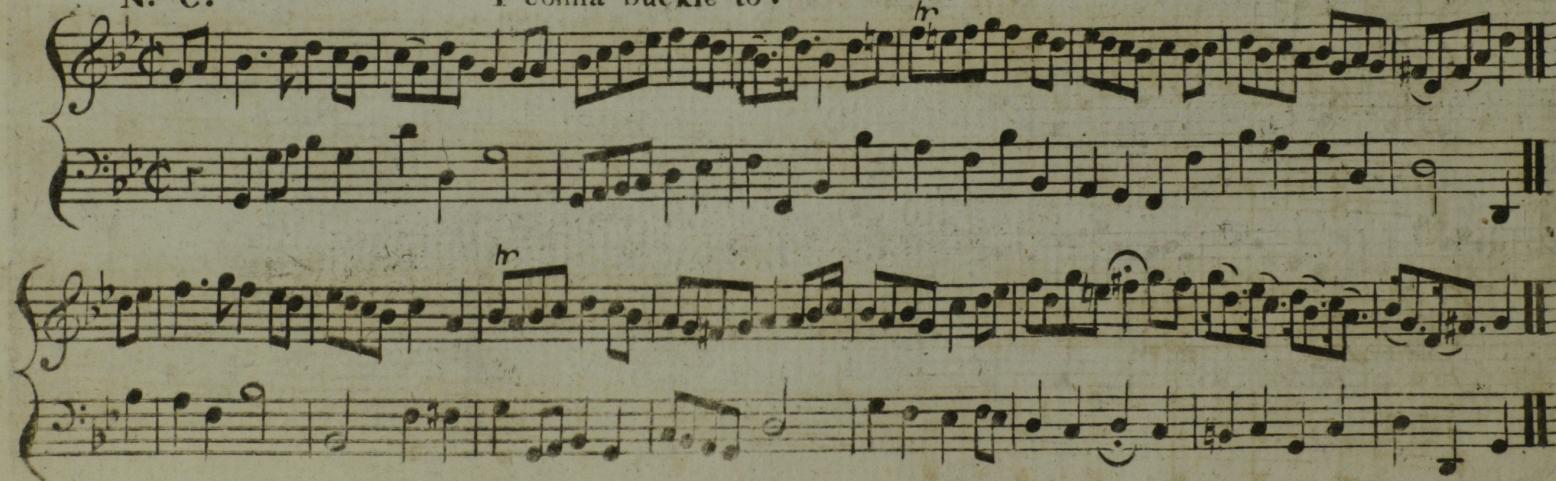
Nº XCIX.

I have a Wife o' my ain.



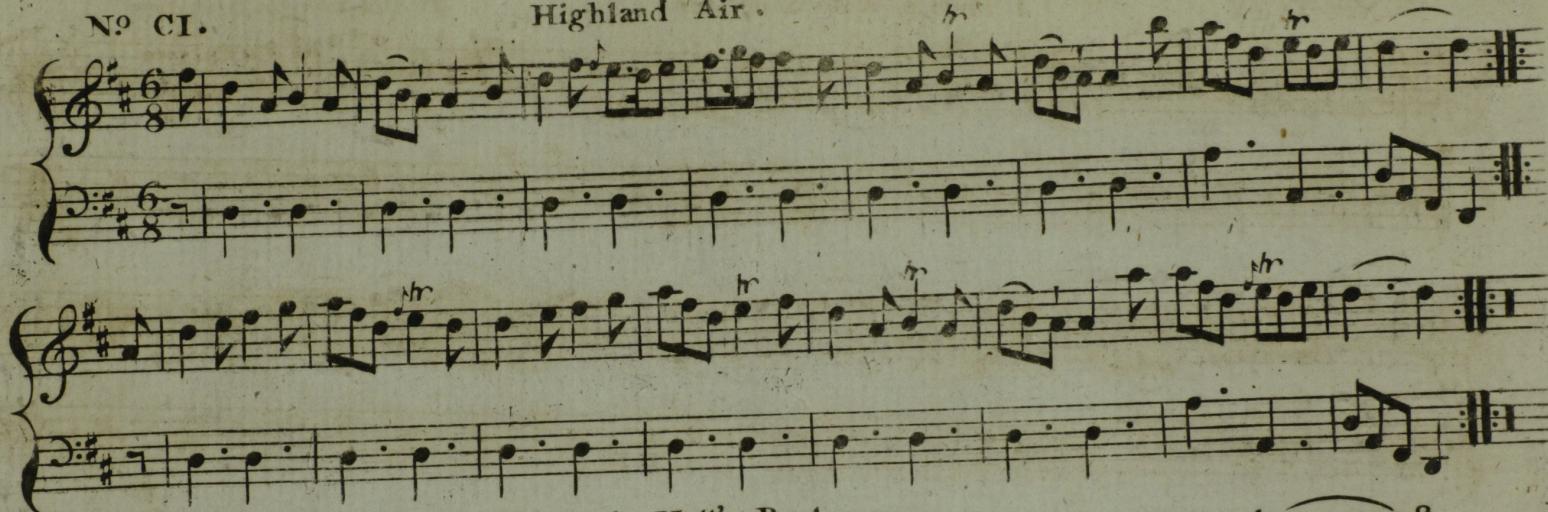
Nº C.

I conn'a buckle to.



Nº CI.

Highland Air.



Nº CII.

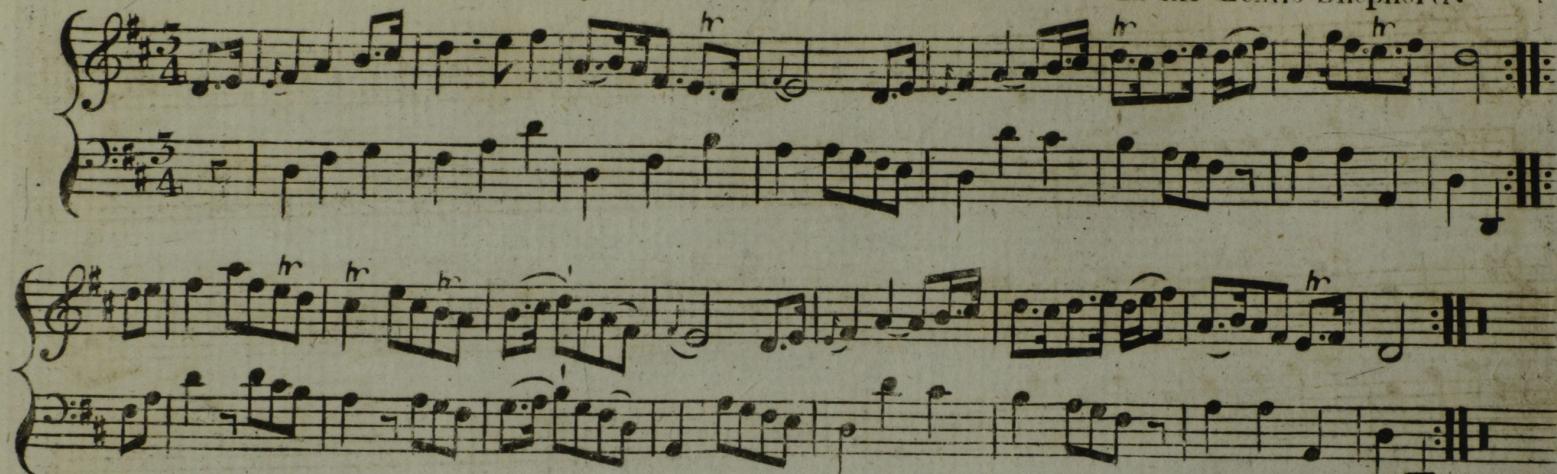
Miss Katie Hall's Reel.



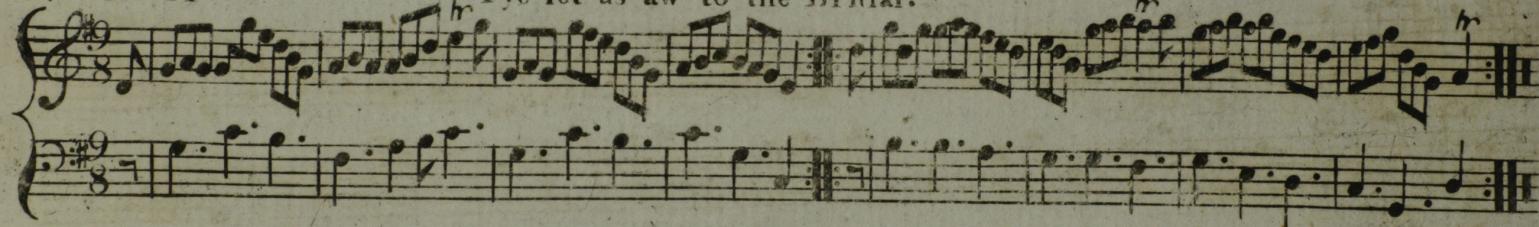
N^o CIII.

The yellow-hair'd Laddie.

In the Gentle Shepherd.

N^o CIV.

Eye let us aw' to the Bridal.

N^o CV.

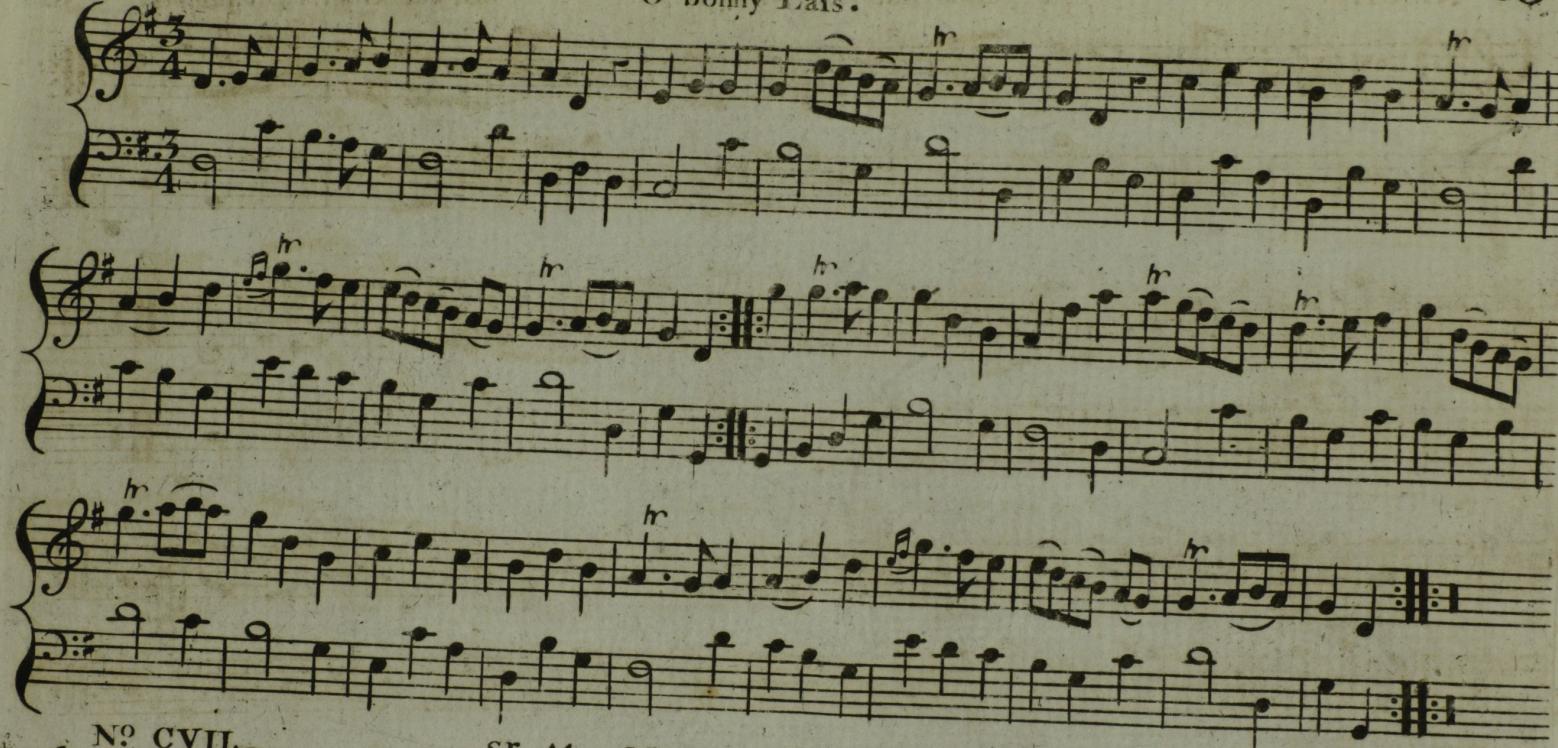
Hey my Nanny.



Nº CVI.

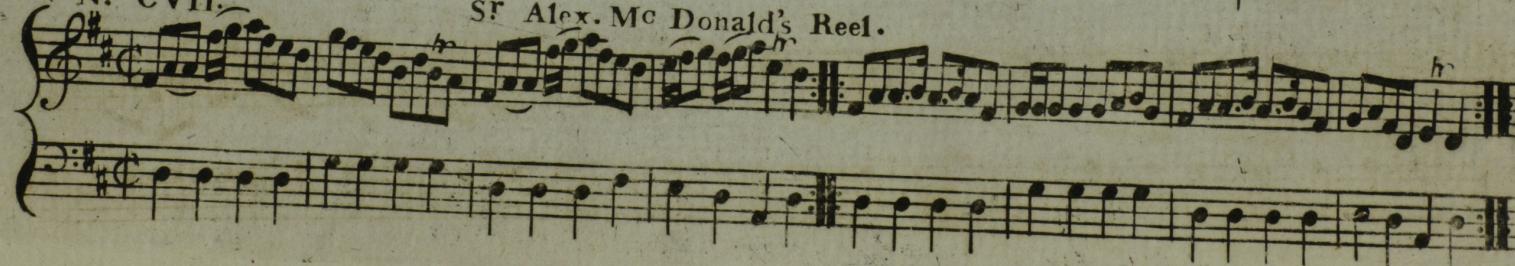
O bonny Lass.

55



Nº CVII.

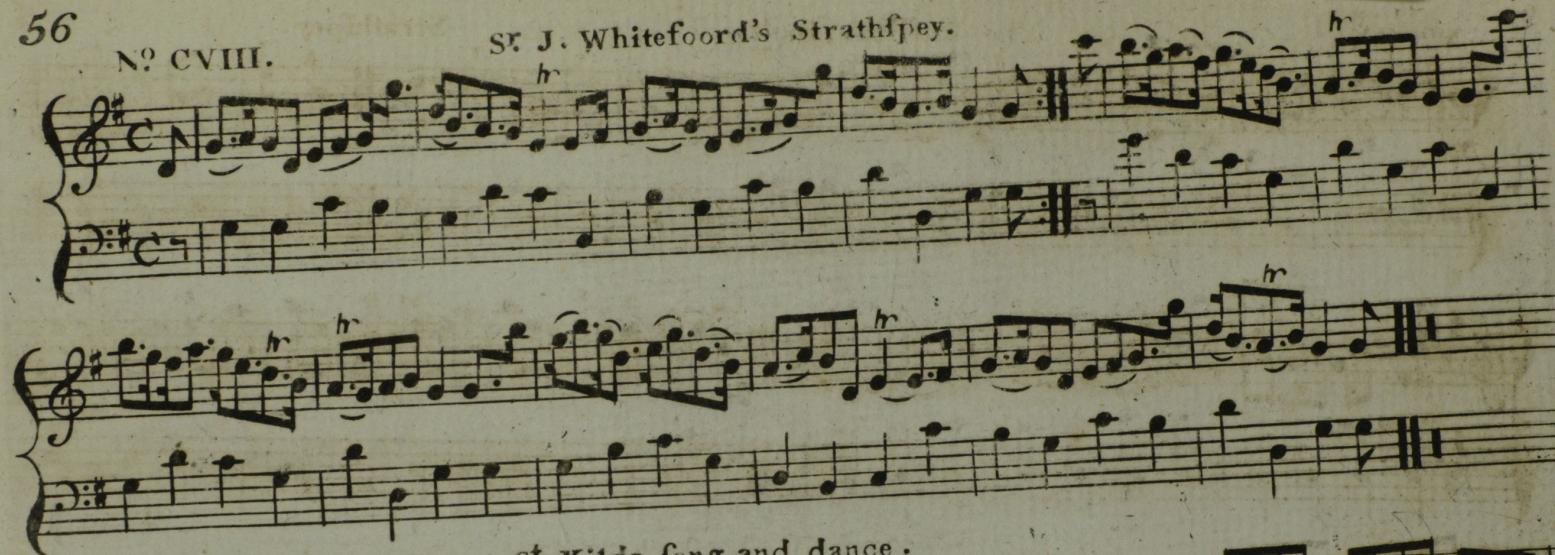
Sr Alex. Mc Donald's Reel.



56

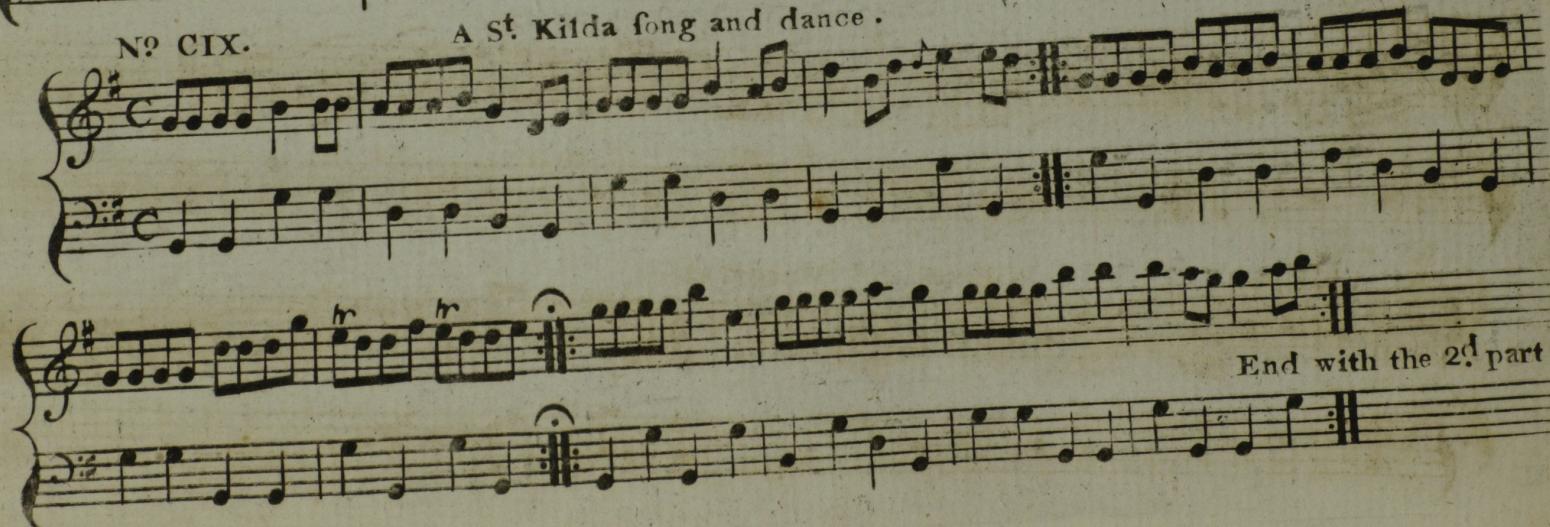
Nº CVIII.

St. J. Whitefoord's Strathspey.



Nº CIX.

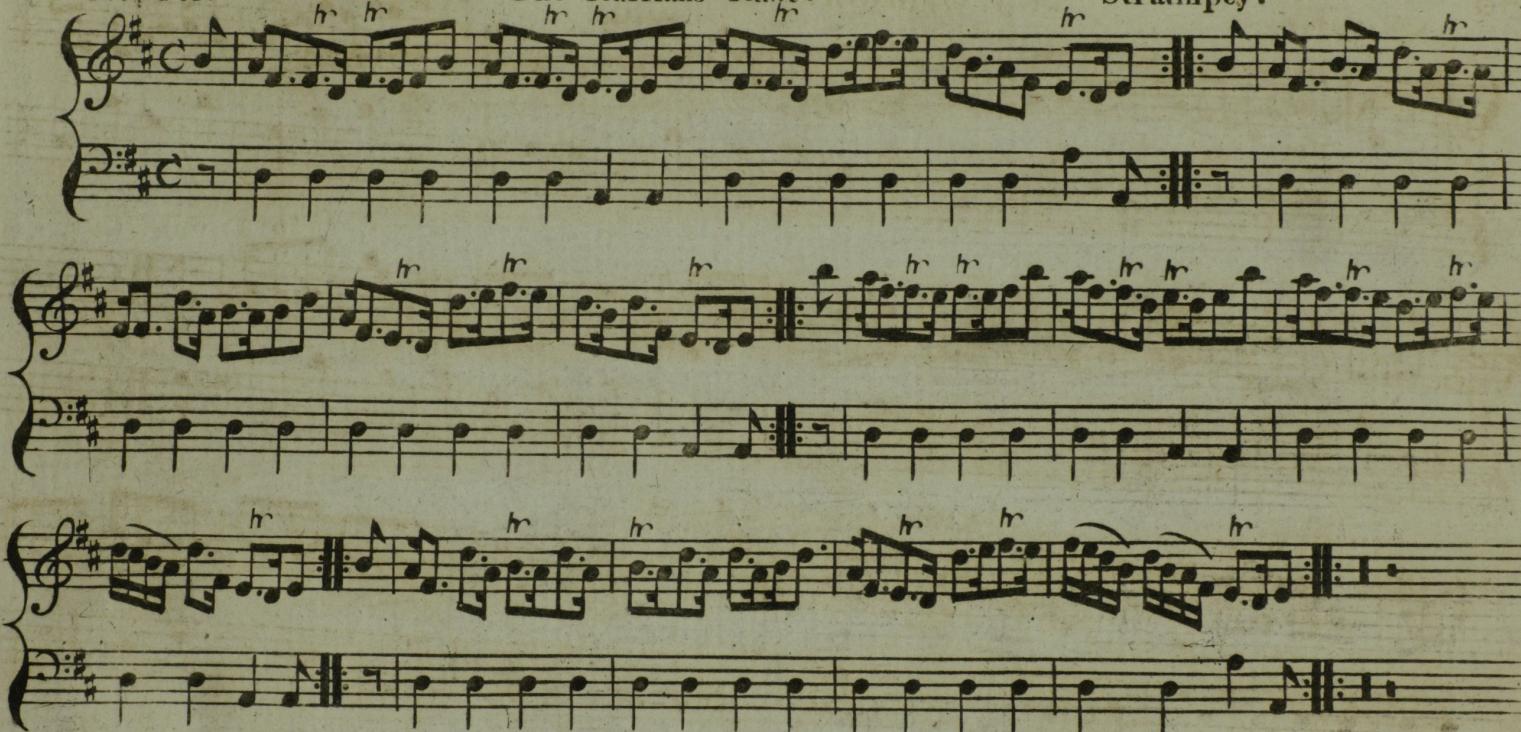
A St. Kilda song and dance.



N^o. CX.

The Ruffian's Rant.

Strathspey.

N^o. CXI.

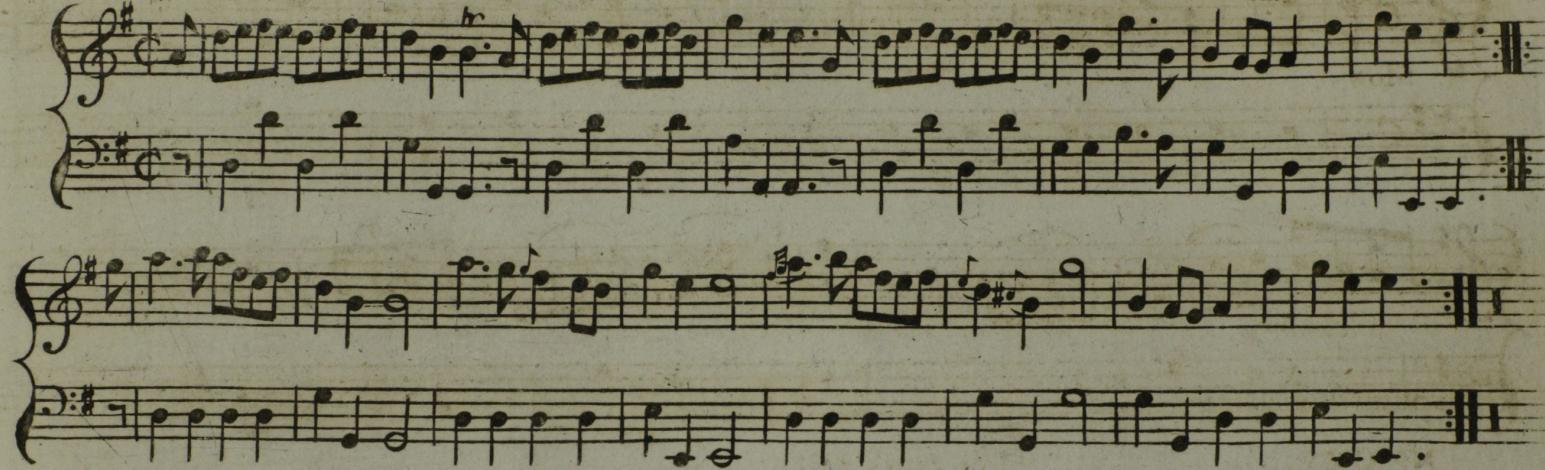
William and Margaret.



N^o CXII.

O'er the Hills and far away.

In the Beggar's Opera.

N^o CXIII.

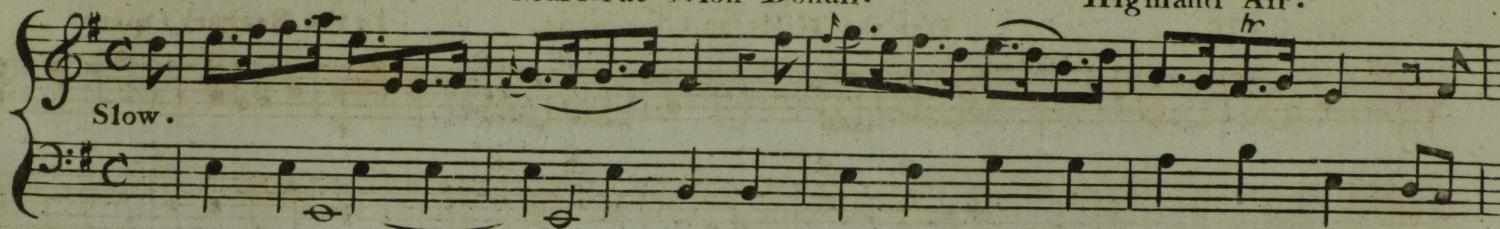
Woo'd and married and a?

A musical score for two voices or instruments. The top staff is in common time with a key signature of one sharp (F#). It features a soprano-like line with eighth-note patterns and a basso continuo line with sustained notes and bassoon-like patterns. The bottom staff is in common time with a key signature of one sharp (F#). It features a soprano-like line with eighth-note patterns and a basso continuo line with sustained notes and bassoon-like patterns.

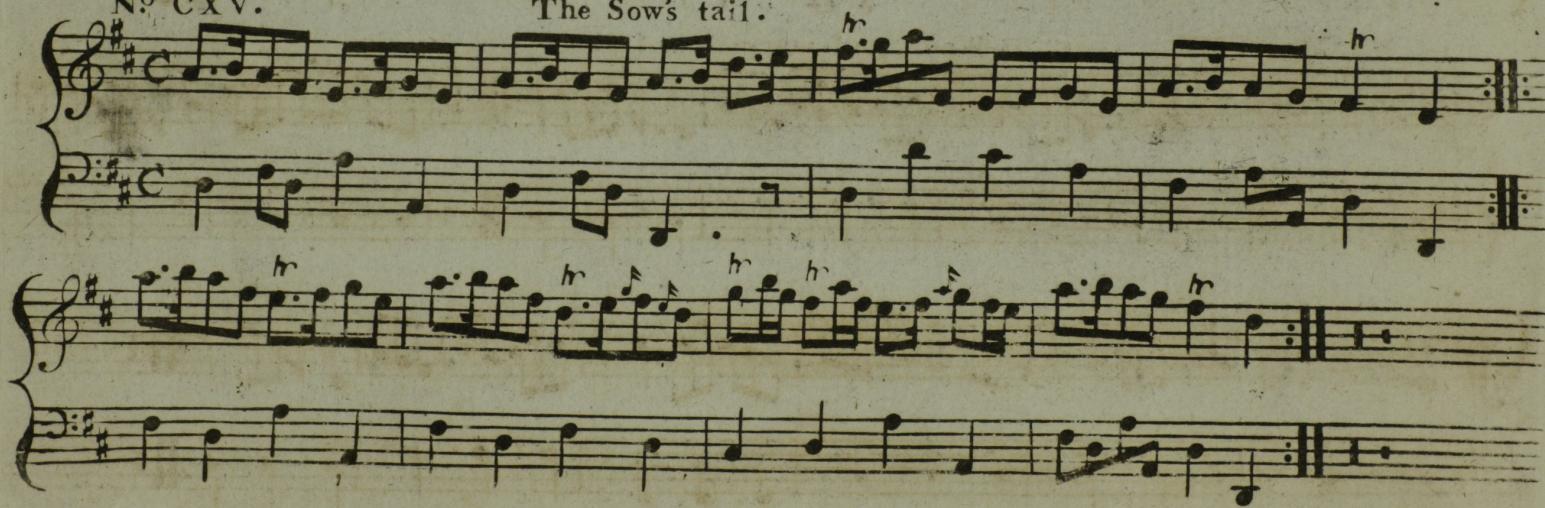
N^o CXIV.

Marierat Nion Donail.

Highland Air.

N^o CXV.

The Sow's tail.



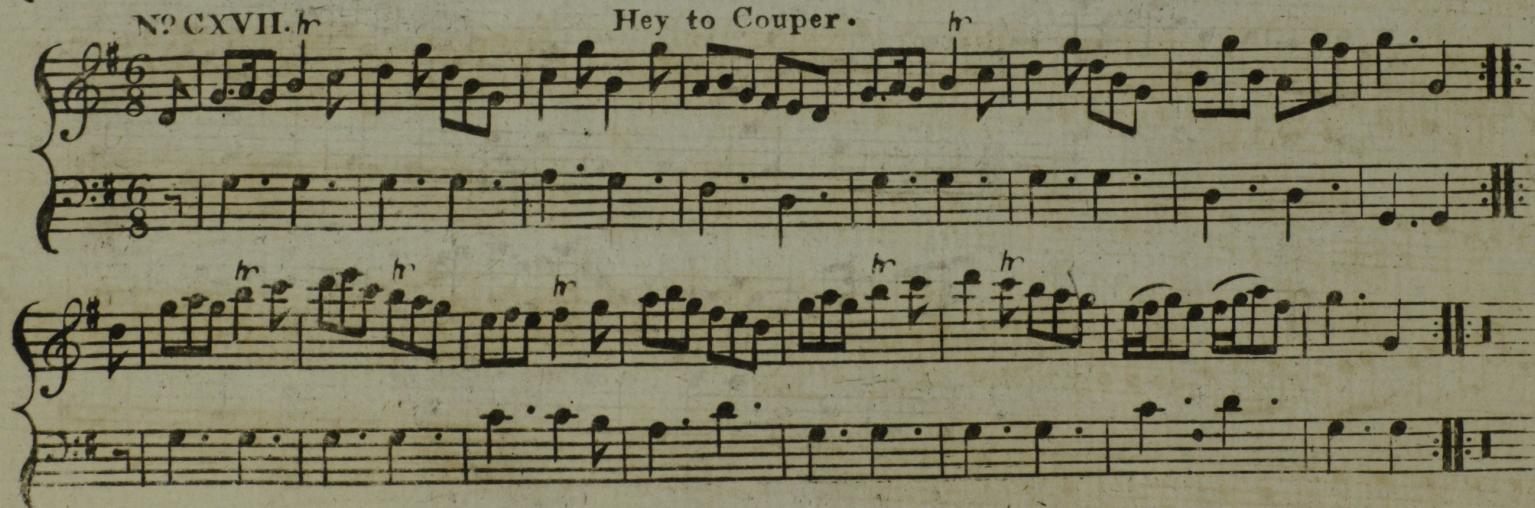
60

N^o CXVI.

Peggie's Wedding.

N^o CXVII.

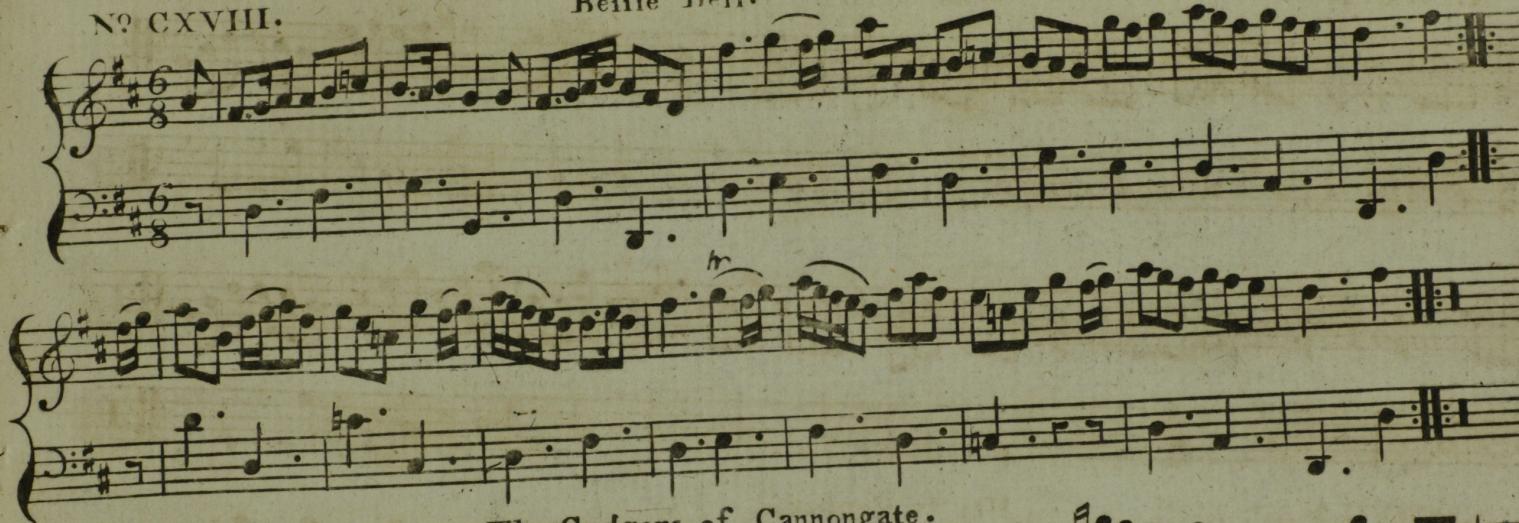
Hey to Couper.



N^o CXVIII.

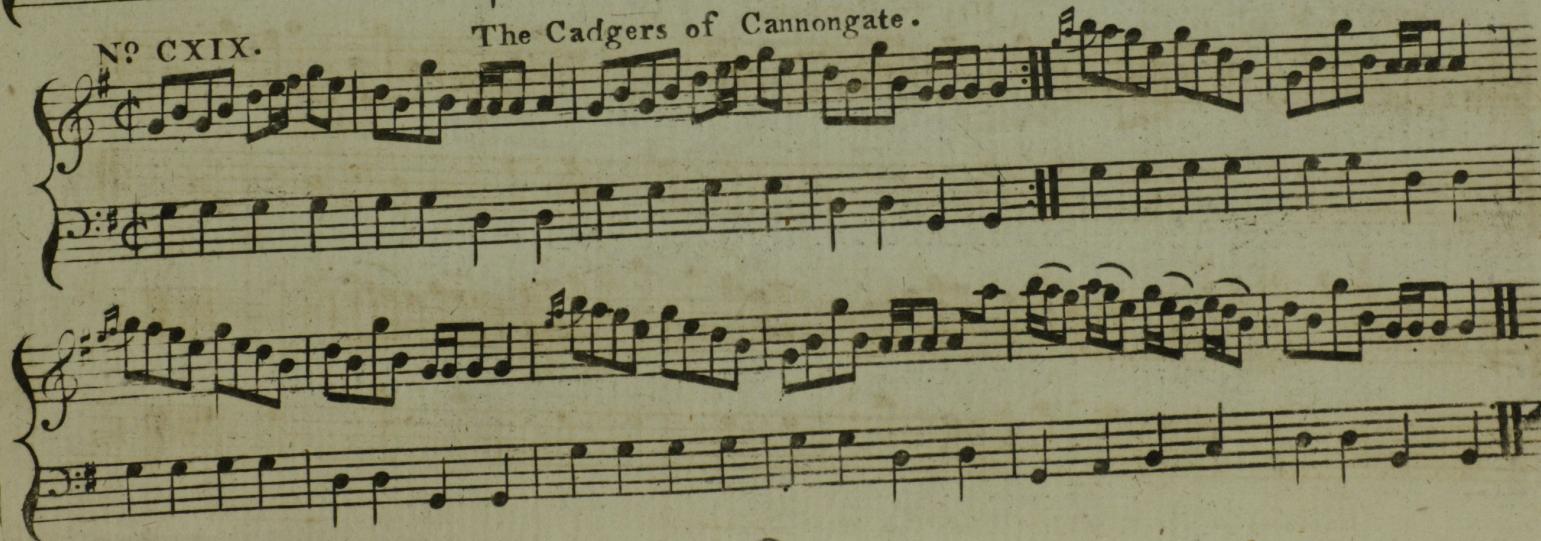
Bessie Bell.

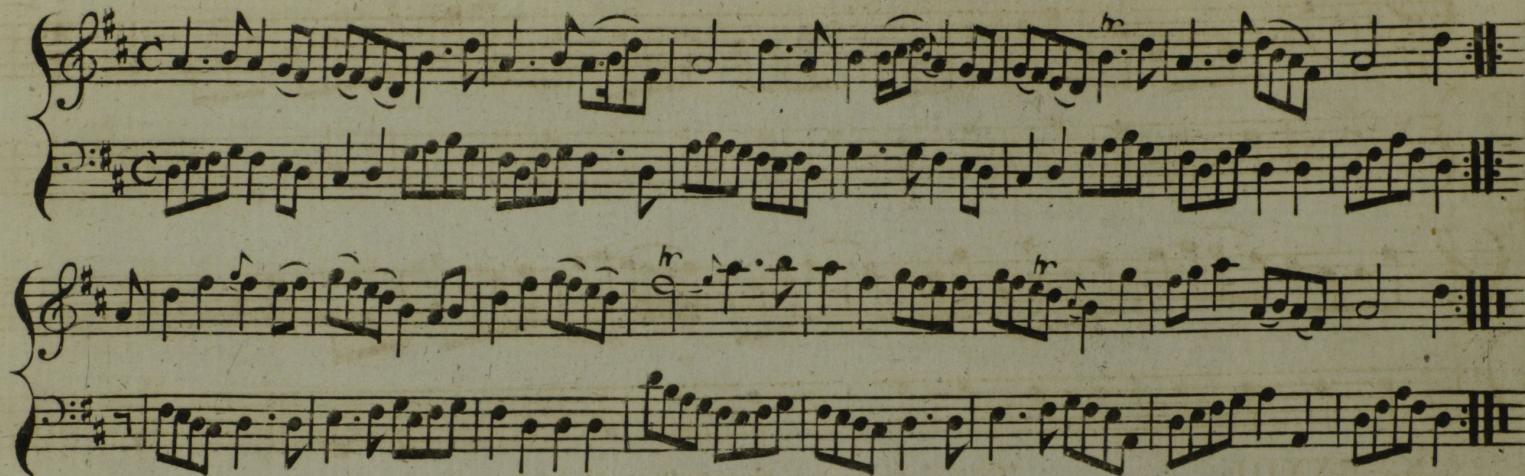
In the Beggar's Opera.



N^o CXIX.

The Cadgers of Cannongate.

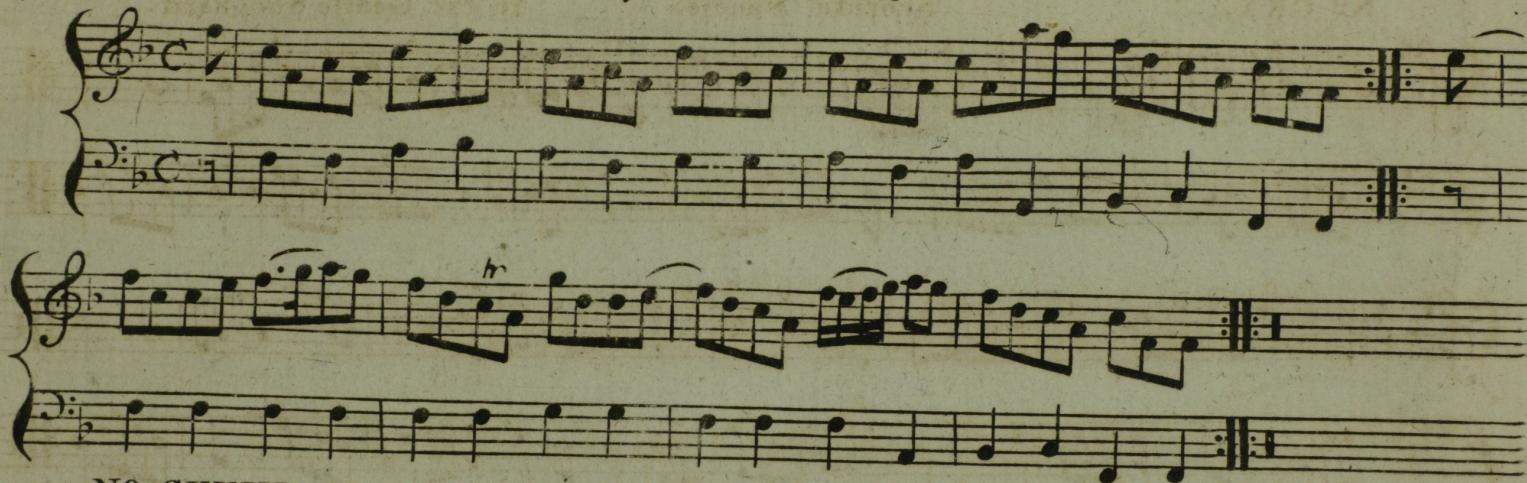




N^o. CXXII.

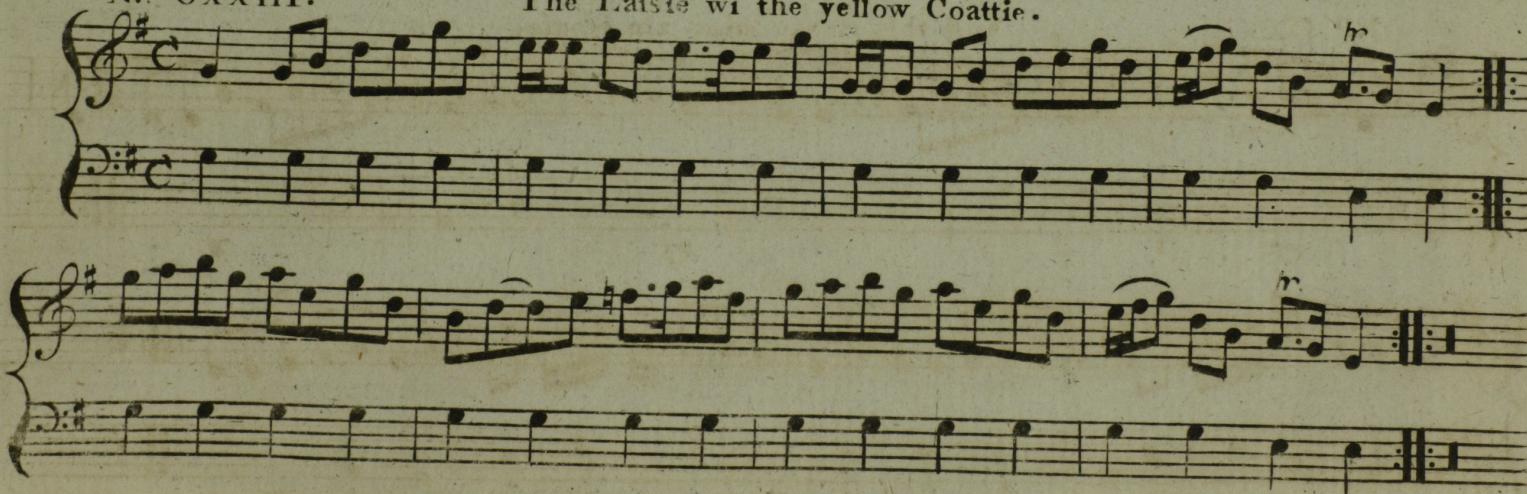
Lady M. Menzie's Reel.

63



N^o. CXXIII.

The Lassie wi' the yellow Coattie.



64

N^o CXXIV.

Up and war 'em a Willie.

N^o CXXV.

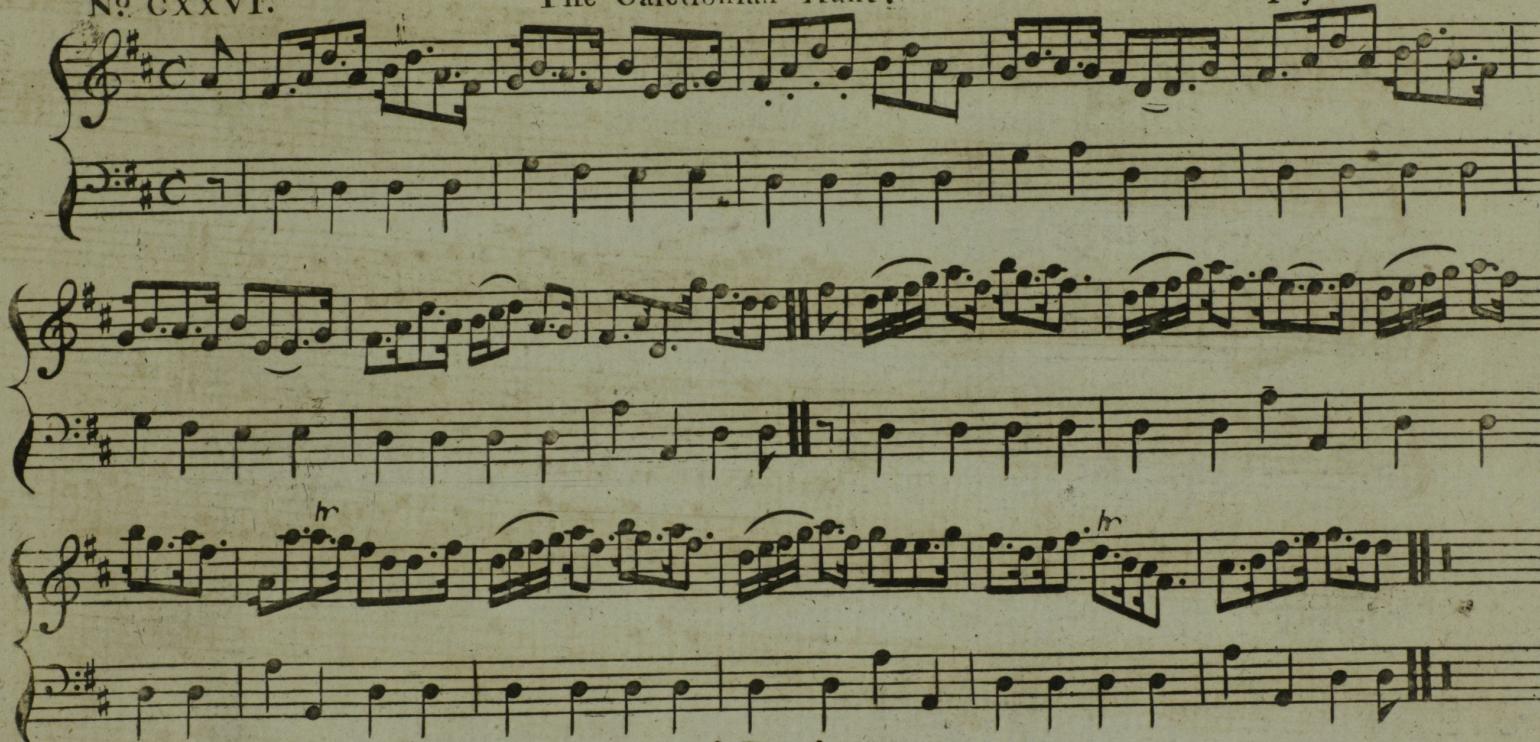
Watson's Scots Measure.



No. CXXVI.

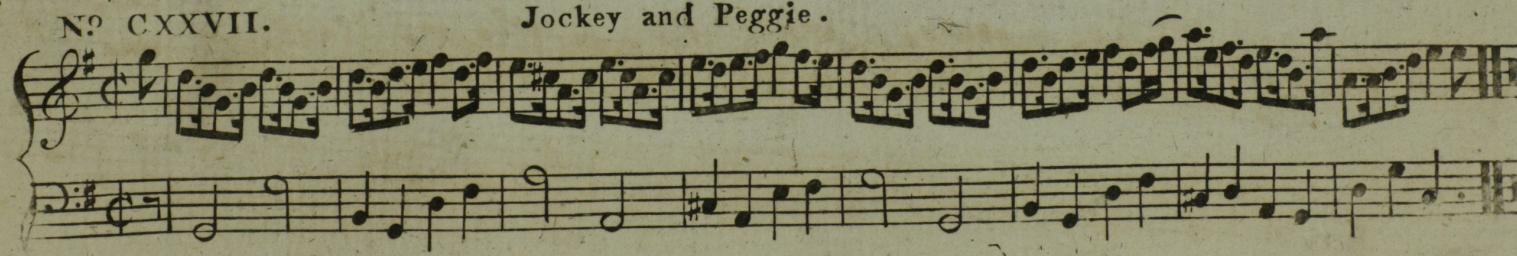
The Caledonian Hunt.

Strathspey.



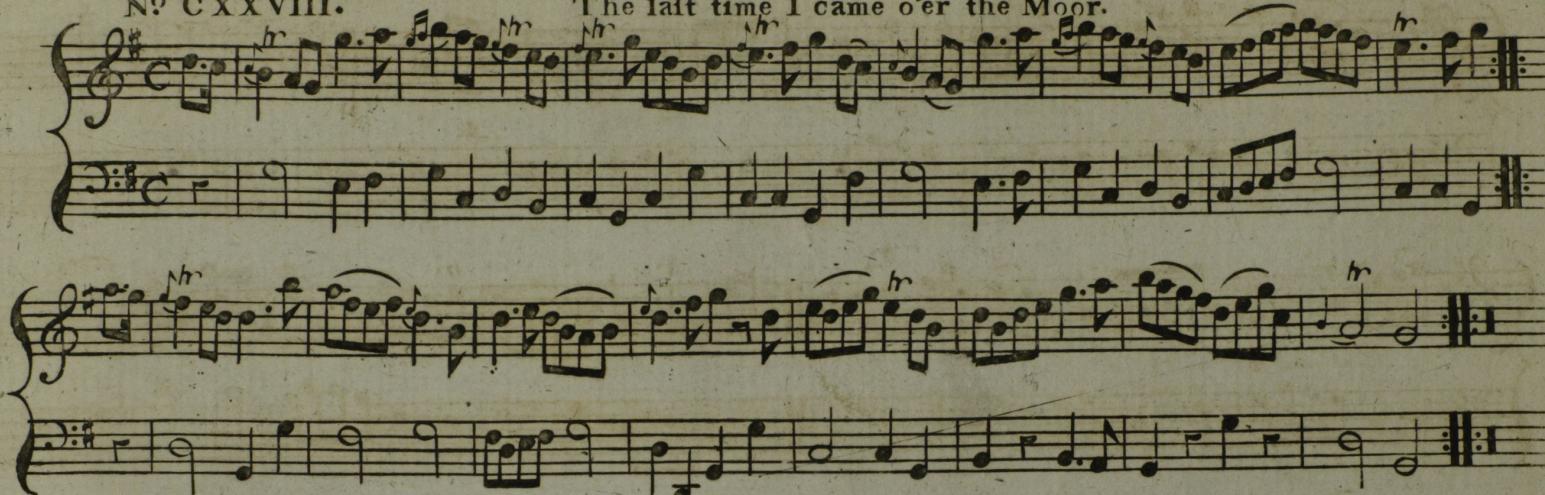
No. CXXVII.

Jockey and Peggy.



Nº CXXVIII.

The last time I came o'er the Moor.



2

Nº CXXIX.

Auld Robin Gray.

ither could nae wark,
ither couldna spin,
day u night but their
d I cou'dna win,
Robin fed' em baith
tears in his ee,
Jeany for their sakes
ray marry me.
ear it said nae for I
id Jamie back,
he wind it blew
the Shif was a
ip was a wrack
didna Jamie dee?
why do I live to
y wae is me?

Young Jamie lov'd me weel & ask'd me for his ^{bride}, but Saving a crown he had naething beside to make that ^{crown}. Found my Jamie went to sea, The Gown & the Pound were baith for me

He had nae been ^{but a} year, & a day, when my Father brake his arm. Four Cow was ^{stole a-way} My Mither she fell sick & my Jamie at ^{The Sea} And auld Robin Gray came a courting to me

³
My Father urg
sair but my Mi
nae speak
She look'd in my
till my heart w
like to brea
So they gied him
hand tho' my he
was at the Sea
And auld Robin
is a guile man
I hadn'a been a
but weeks onl
When sitting sae
fully at my ain
I saw my Jamie
Wraith for lo
no think it he,
Till he said: I
come back for
marry the

4 { Oh sair did we greet and muckle did we say,
I wish I were dead, but I'm nae like to die -
I gang like a ghast, * I care na to spin,

We took but a kiss and tore ourselves away:
Ah! why do I live to say wae is me?
I dare na think o' Jamie for that woud be a sin;

² For soon the win-
the year,
And age, life's
will app.
At this thy si-
bloom will
As that will
the verdan
Our taste of b
sure ther is
The feather'd
sters are no
And when th
and we dec
Adieu the b
of Ender-

N^o. CXXX.

The Berks of Endermay.

In the Duenna.

The musical score consists of three staves of music. The first two staves are for 'The Berks of Endermay' and the third is for 'In the Duenna'. The lyrics are written below the music. The first staff begins with a treble clef, a key signature of one sharp, and common time. The second staff begins with a bass clef, a key signature of one sharp, and common time. The third staff begins with a treble clef, a key signature of one sharp, and common time.

The Berks of Endermay.

The smiling morn, the breath-ing spring In- vite the tuneful birds to sing And while they war-ble
from each spray ^{Love} F melts the un-ni-ver-sal lay. Let us A-manda, time-ly wise, like them im-prove the
hour that flies And in soft raph-tures waste the day, F.A-mong the birks of Ender-may!

In the Duenna.

N^o. CXXX*.

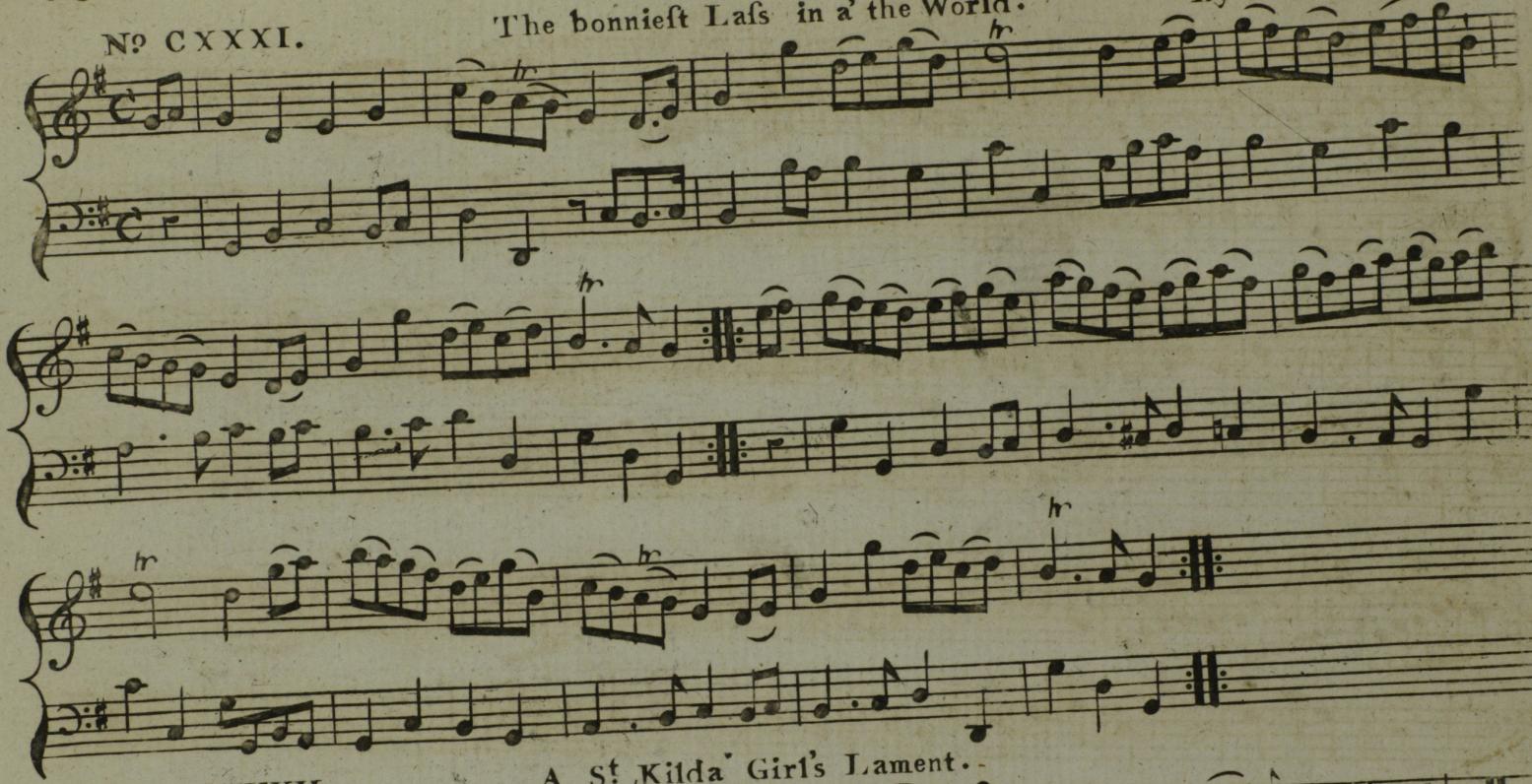
Highland Air.

The musical score consists of two staves of music for 'Highland Air'. The first staff begins with a treble clef, a key signature of one sharp, and common time. The second staff begins with a bass clef, a key signature of one sharp, and common time.

N^o CXXXI.

The bonniest Lass in a' the World.

By D. Rizzio.

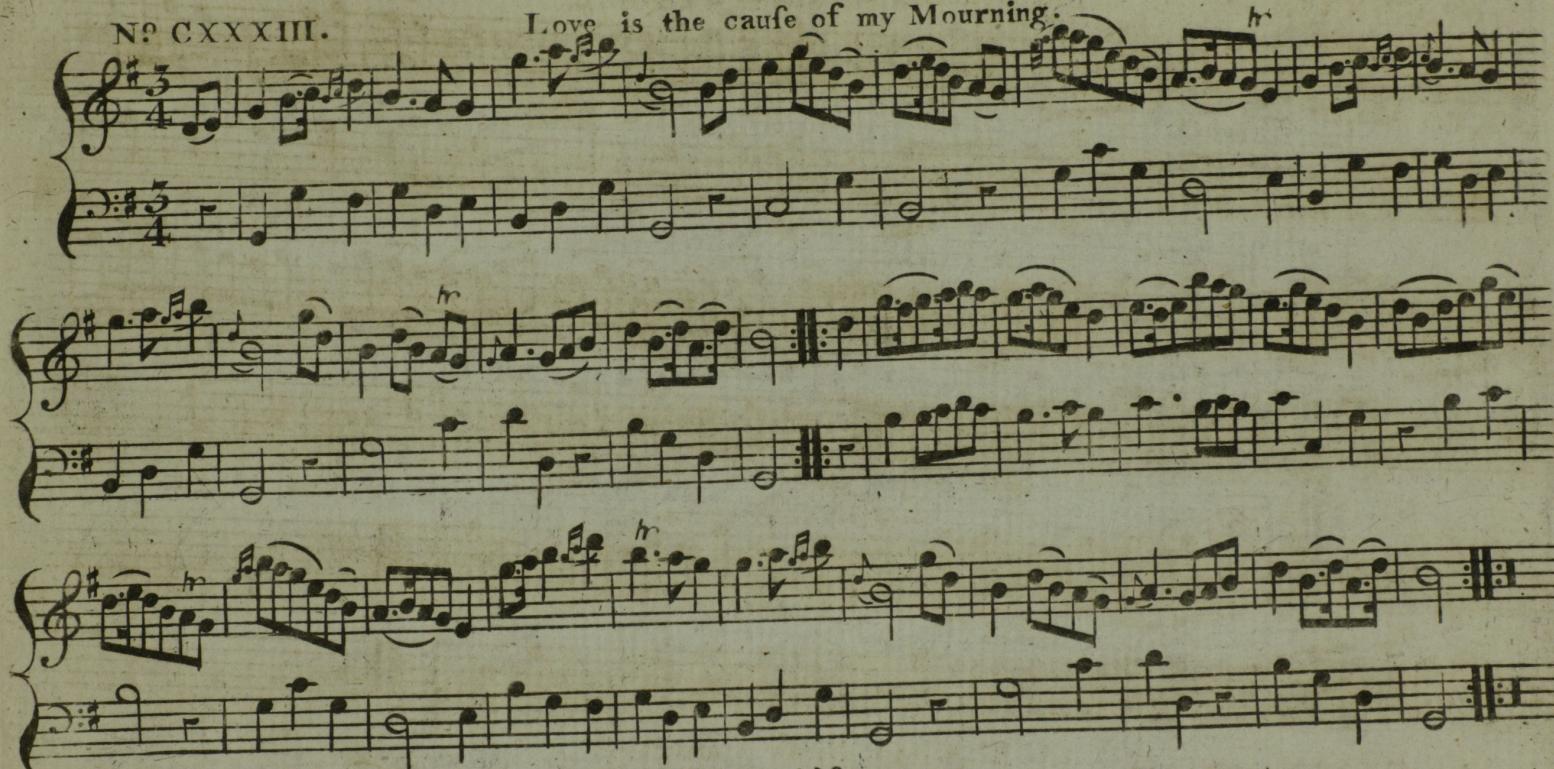
N^o CXXXII.

A St Kilda Girl's Lament.



N^o CXXXIII.

Love is the cause of my Mourning.

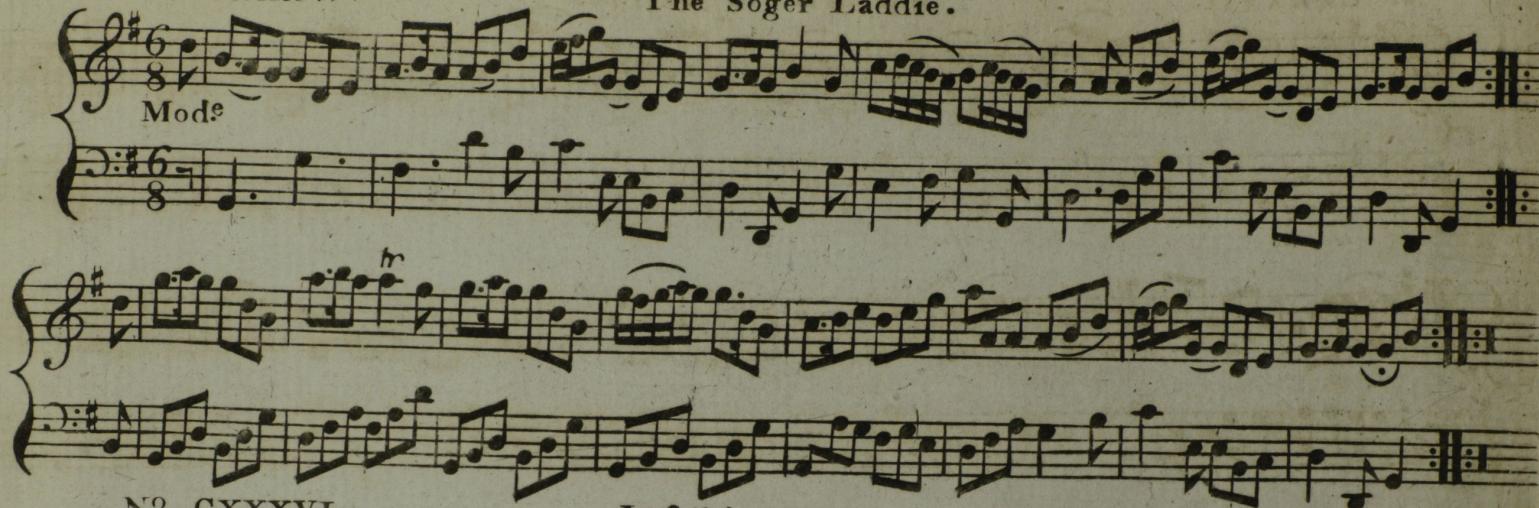
N^o CXXXIV.

Duncan, Davidson



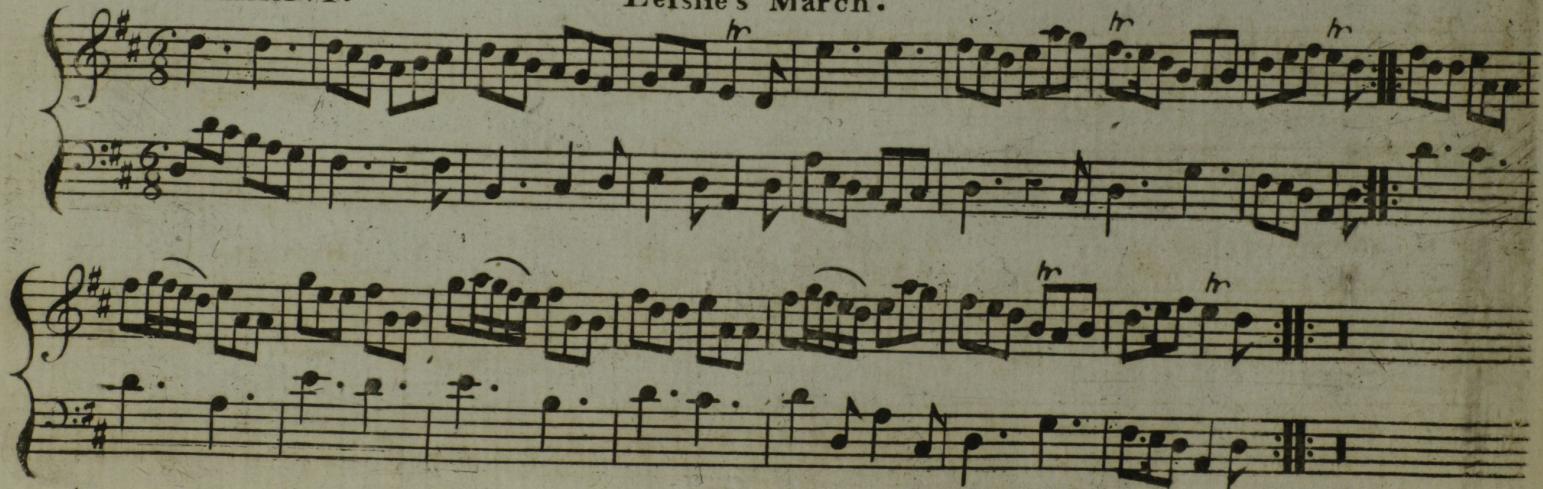
No CXXXV.

The Soger Laddie.



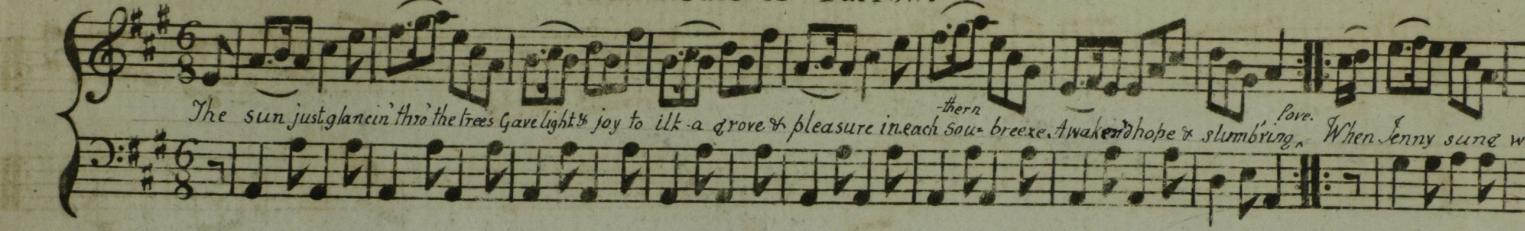
No CXXXVI.

Leslie's March.



N^o CXXXVII.

The Braes of Yarrow.



Young Sandy we
blighest swi
That ever pip'd
bonny bra
Nae lass could
him free fra
Sac graceful
Sac fair th.
And Jen

3
He kiss'd & lov'd
bonny mair
Her sparkling ee
won his hea
No lass the yout
e'er betray
No fear had sh
lad no arl
And Jenny

N^o CXXXVIII.

A phiurag ghaolach.

Highland Air.

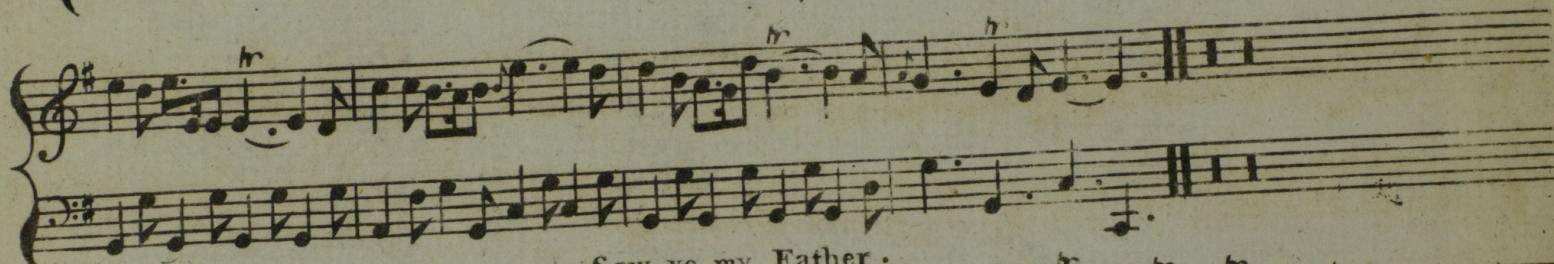


72

N^o CXXXIX.

My fair young Love.

A. Joram.

N^o CXL.

Saw ye my Father.

